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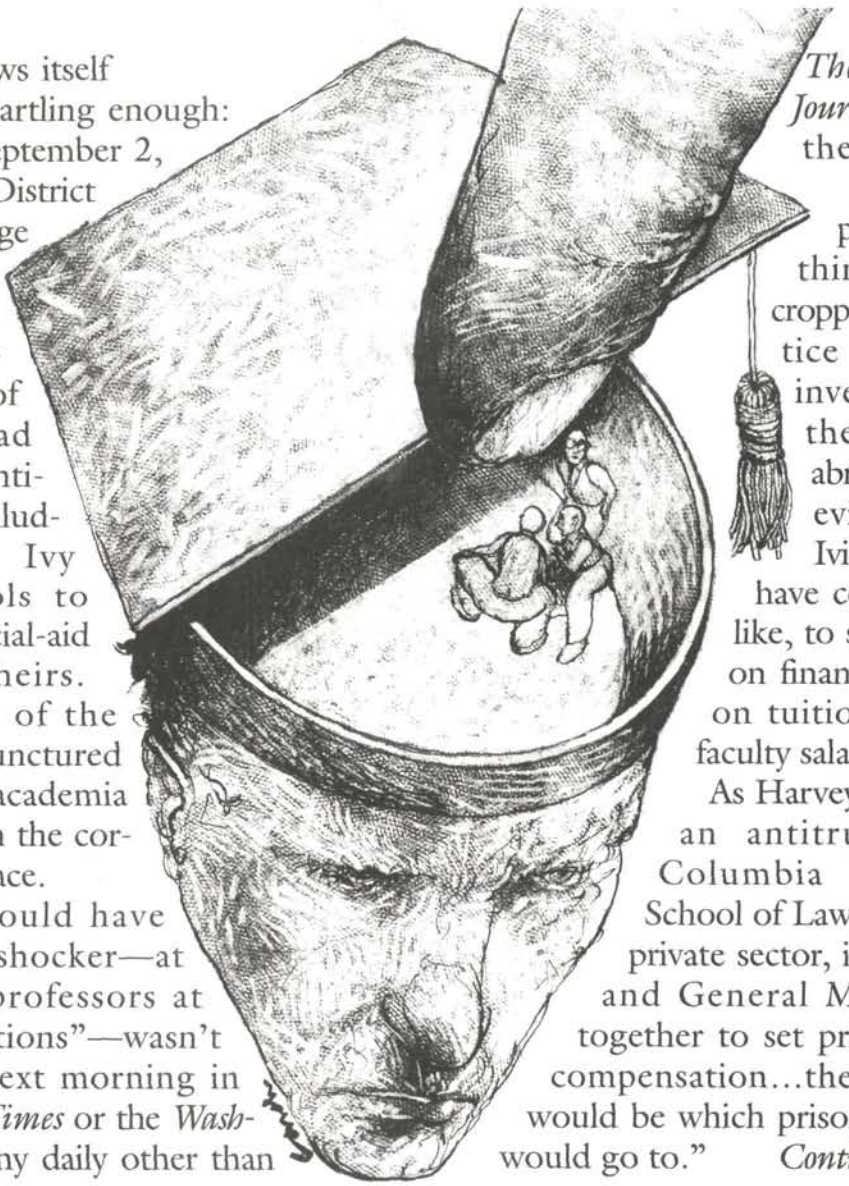
THE FIXERS

HOW THEY MAY HAVE TAMPERED WITH YOUR PAY



The news itself was startling enough: On September 2, U.S. District Court Chief Judge Louis C. Bechtle ruled that the Massachusetts Institute of Technology had violated U.S. antitrust law by colluding with the Ivy League schools to match its financial-aid packages to theirs. With a stroke of the pen, Bechtle punctured the myth that academia exists apart from the corporate marketplace.

But what should have been the real shocker—at least for the professors at these "corporations"—wasn't reported the next morning in *The New York Times* or the *Washington Post* or any daily other than *The Wall Street Journal*. Absent from the picture most news media painted was something that had cropped up in the Justice Department's investigation—and then dropped abruptly from sight: evidence that the Ivies and MIT may have conspired, cartel-like, to set rates not just on financial aid but also on tuition and, yes, on faculty salaries.

As Harvey J. Goldschmid, an antitrust expert at Columbia University's School of Law, puts it: "In the private sector, if this were Ford and General Motors getting together to set price or executive compensation...the only question would be which prison the executives would go to." *Continued on page 28*

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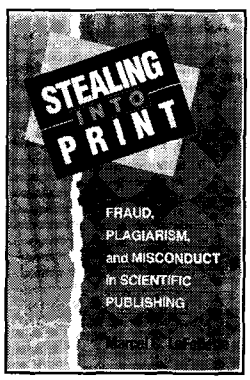

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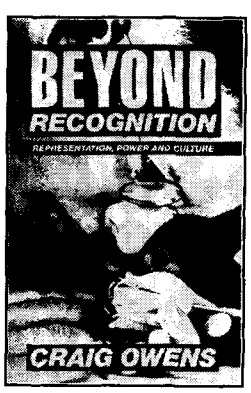

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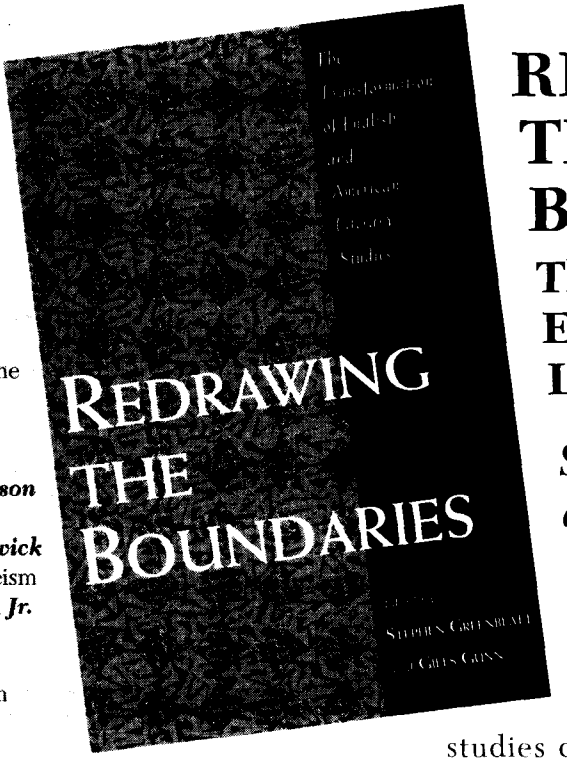

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Letters to the Editor

CHENEY'S DEFENSE

The errors in David Segal's article on the National Endowment for the Humanities ("Cheney's Command," September/October 1992) range from a 40 percent mistake in the number of employees in the Office of Publications and Public Affairs in 1984 to a 400 percent mistake in the number of times Mrs. Cheney disagreed with the National Council's recommendations at a recent meeting. But the errors in Mr. Segal's article are less troubling than what seems to be a deliberate pattern of distortion.

Consider the passage about NEH peer review panels. Segal writes of Mrs. Cheney, "In any case, she doesn't consider the panels important; as she told me in our conversation, 'They're not even in my legislation.'"

Mrs. Cheney actually said the opposite. Here are her words, as preserved by the tape recording that Mr. Segal notes was made of his interview with her. She says: "In our legislation there is no provision even for peer review panels. But of course they're a very important part of the exercise."

Mr. Segal quotes an unnamed source saying that Mrs. Cheney reviews lists of potential panelists "and makes it clear if any are acceptable." But Mr. Segal omits Mrs. Cheney's description of how the process actually works: "I never see them (panel lists) until after panels are made up."

It is not possible in a single letter to deal with all the misrepresentations and distortions in Mr. Segal's article, but let me cite one last example. He says that Mrs. Cheney has "restructured" the meetings of the National Council in order to make the work of council members count for less than it used to. The evidence that he offers is that Mrs. Cheney asks them to read more proposals than her predecessors did. In other words, Segal is saying, the fact that Mrs. Cheney asks for the council's advice *more* demonstrates that she values it *less*. By this inverted reasoning, the way for a chairman to prove the council's worth would be to stop consulting its members entirely!

Mr. Segal, intent on writing a polemic rather than a profile, lets neither facts nor logic get in his way. *Lingua Franca*'s readers deserve better.

Claire del Real, *Director of Communications Policy, National Endowment for the Humanities*

David Segal replies:

I know my numbers are correct because I got them from the NEH. A roster of the agency's employees in fiscal 1984 submitted to the U.S. House and Senate Appropriations committees listed ten people in the public affairs office—the figure I cite in my piece. Perhaps endowment brass were pulling a fast one on Congress back then, or maybe del Real is pulling a fast one today.

Personally, I go with the latter theory, since del Real claims that another figure is off by 400 percent, when in fact it's dead on the money. My source for the number of times Cheney reversed the National Council's decisions is a copy of the book given to the council by Cheney before NEH quarterly meetings. A chapter called "Actions Departing from Council Recommendations" lists all of the times that Cheney exercised her unilateral veto power. If del Real really thinks my number is wrong, she should talk to the NEH folks who put that list together.

I did not misquote Ms. Cheney on the issue of panels, and it was clear from our interview that she did not deem them a "very important part of the exercise." But del Real's version of our conversation only reinforces my point that Cheney thinks the NEH's legislation makes no provision for panels, when it very explicitly does.

I hate to contradict the chairman, but an NEH staffer who worked with Cheney told me that she does vet possible panelists before the panels are established.

Finally, there's del Real's *ad absurdam* argument about over-consulting the council. It's not just that Cheney

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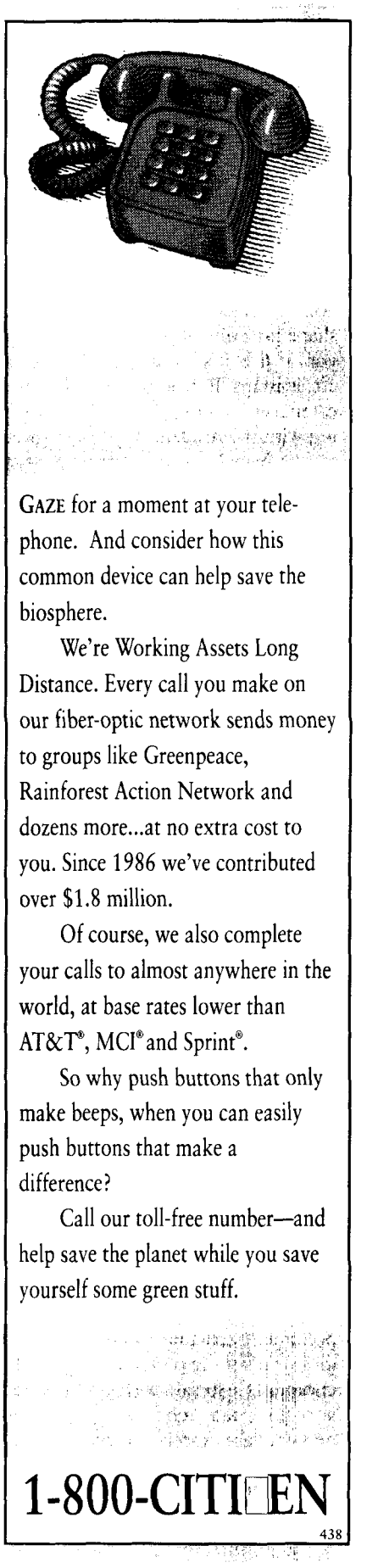
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Field Notes

HAUNTED CAMPUSES—NOW IT CAN BE TOLD

ORDINARILY, WHEN you spot a pale, wan shape hovering about your office, it's just a graduate assistant. But on some campuses, you may be dealing with the resident ghost—which is so well-known that it's on nodding terms with administrators and faculty, to say nothing of the usual throng of intoxicated students.

At least a dozen college campuses in the United States have "reasonably well documented" ghosts, according to William Hauck, director of the California chapter of the Ghost Research Society, who's assembling a directory of haunted sites around the country. Hauck speculates that the unusual number of disturbed spirits is due to the welter of postadolescent hormones and angst on most campuses. "The type of energies involved in hauntings and poltergeist activities, energies which some parapsychologists associate with strong human emotions," he says, "are especially plentiful on college campuses."

Of course, many campus ghosts are keg-party-induced visions or garbled versions of local legends. About a series of reported poltergeist manifestations at three Kansas State University fraternity houses—doors opening and closing and lights switching on and off by themselves—Hauck duly cautions that "with frat houses, the possibility of pranks is pretty high."

But some ghosts are such fixtures they're practically mascots. The public relations office at Pacific University in Forest Grove, Oregon, responds cheerfully to inquiries about the campus ghost, a piano-playing spirit nicknamed Vera who reportedly frequents the music department offices in Knight Hall. "People have spent the night in the building trying to see her," says public relations director Steve Sechrist. "Usually, they don't, but they've heard her, walking around and playing a piano and so forth.... We've had parapsychologists in doing tests—I'm not sure what they found."

Music professor and choral director Thomas Iverson claims he's had "weird" experiences half a dozen times in the five years he's worked in Knight Hall, a three-story Victorian house. "Sometimes, when I've been alone in the building, I've heard someone walking around in the music library, which is directly over my office," Iverson says. "I've gone up to check, and nobody's been there—the noises just stopped. I've had doors close by themselves when there hasn't been a window open to cause a draft."

His belief in Vera was clinched, he says, on a Monday morning a few years ago when he heard water running in a nearby bathroom, investigated, and found a sink overflowing, although nothing appeared to be blocking the drain. After turning off the water and mopping up the floor, he asked around to find out who had been using the sink. Apparently no one in the nearly empty building had been in the bathroom. "So I went back into the bathroom and said, 'Damn it, Vera. It's a Monday. This is no time for one of your tricks,'" Iverson recalls. "Whereupon the drain promptly opened up, and the water went right down."

At the College of William and Mary in Williamsburg, Virginia, the second-oldest college in the country, the local ghost, when it appears, goes straight to the top. Davis Paschall, who at eighty is William and

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Mary's oldest retired president, insists rather cryptically in a telephone interview that in 1969 or thereabouts he saw an apparition at 3:00 A.M. in his bedroom in the president's mansion, which was built in the early eighteenth century. The "unforgettable apparition," Paschall says, was of the Reverend James Blair, the redoubtable first president of the college, whom Paschall recognized from portraits. Paschall avers that the figure wore clerical robes, stared intently, and pointed a finger at him.

"I didn't enjoy it," he says. "It was a sobering appearance with a sobering effect."

No doubt. But at some schools, the campus ghost is just another booster. "We're proud that we're haunted," declares Lars Hoffman, a political science and history professor at Lewis and Clark Community College in Godfrey, Illinois, which is reputedly visited by a long-dead headmistress named Harriet Haskell. "We may not have a winning football team, but we have an old ghost." Hoffman, who's also the mayor of Godfrey, has collected reports of Harriet manifestations for twenty years (she's apparently prone to operating the elevators and wafting ghostly perfume about the place), and a few years ago he brought in well-known psychic Greta Alexander to sniff out the ghost. According to Hauck, Alexander reported that she had communed with Harriet, and that the headmistress "was just watching over the school she loved."

If only the alumni were so loyal.—*Sue Young Wilson*

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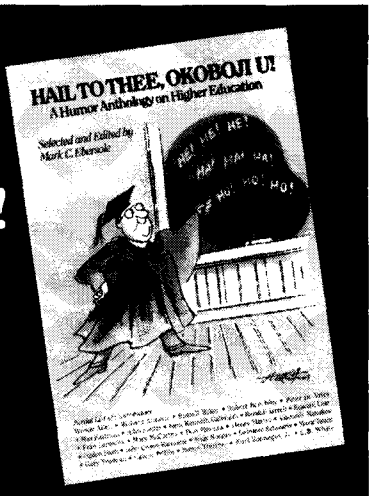

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Field *Notes*

COURTROOM CONNOISSEUR

ANY ARTIST WORTH HIS loft will tell you that there's no love lost between artists and art historians. Artists make; art historians make or break, usually waiting until artists are dead before deeming their creations worthy.

But San Francisco artist John Littleboy learned a different lesson when he met Albert Elsen, a Stanford University art historian who rode to Littleboy's rescue during a legal showdown over a work of art.

The work in question was a painting Littleboy turned out for a wealthy Bay Area couple, Dr. Donald and Mrs. Sandra Keating. ("That's Keating," growls Littleboy. "Rhymes with cheating.") The couple commissioned an Impressionist painting for their dining room in the style of Pierre-Auguste Renoir—specifically, of his *Luncheon of the Canoers* (sometimes also called *Luncheon of the Boating Party*). The Keatings liked Littleboy's preliminary sketch enough to pay him half his fee up front; after Littleboy delivered the completed canvas in September 1991, the couple paid him the remainder.

But by October, the Keatings decided the painting was just too, well, green. And they had begun to entertain doubts as to whether it was really in the Impressionist style at all.

Littleboy agreed to take the painting back and rework it. But these things take time, and two days before he was to redeliver the painting to the Keatings, the couple filed suit against him in San Mateo County Small Claims Court, arguing that he had not met deadlines and stylistic constraints outlined in the contract. The case ended up in the county superior court after Littleboy missed the small claims court trial date. His lawyer filed an appeal in April 1992.

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Elsen, an expert witness on everything from counterfeits to sex discrimination in art history, rode to the rescue.

Enter Elsen. Littleboy was familiar with the Impressionism expert from his undergraduate days at Stanford, and although he had never taken a class with Elsen, he knew the professor had taught a course on art and the law since 1972. Littleboy called for some advice.

When Elsen heard of the artist's travails, he was outraged. "I felt it was an unequal combat," says Elsen, who has testified in court as an expert witness on everything from counterfeits to sex discrimination in the art historical profession. "Littleboy is a young artist of little means who was unfairly dragged into litigation by a wealthy couple." And once Littleboy brought him the painting to peruse, Elsen says, "I felt that, as I would later tell the court, the painting complied with the spirit of the commission."

And that spirit? It was a doozie. The Keatings had presented Littleboy with a daunting laundry list of elements they wanted incorporated into their painting, including not just Impressionist brushstrokes but the family dog. Ditto a bowl of fruit, a man chomping on an apple, a man sporting a gold vest, a man who resembled Vincent van Gogh, and a dark-haired woman. The Keatings wanted everyone in the painting to appear happy. Oh, yes, and the painting had to match the upholstery and drapes.

As far as Elsen could see, Littleboy's work met all of these stipulations quite nice-

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ly, although he couldn't be sure about the drapes.

The Keatings didn't agree. According to one brief filed in the case, they felt that the painting's "colors were too dark for the room. The people did not look like they were having a good time. One figure looked like a 'corpse.' Another ... looked like a 'wax figure.'" And they had their own art consultant at the ready to convince the court that the painting wasn't in the style they ordered.

Elsen volunteered to go *mano a mano* with the Keatings' consultant. After all, as the Columbia-trained art historian points out, "I do have professional competence in this area."

But the other art consultant was never called as a witness; Elsen testified that Littleboy had fulfilled the terms of his contract; and, yes, he told the court, Littleboy's painting was executed in the Impressionist style. The Keatings "felt there was an inconsistency of style in the work," says Elsen. "But Renoir . . . often made changes in his work, which sometimes resulted in an inconsistency of style." So there.

This kind of debate raises the question of whether art ever belongs in a courtroom. After all, one man's paint splotch is another man's color field. But Elsen isn't so romantic.

"Art is a business," he says. "Any time you have a contract involved, that's business. Any time a sale is involved, that's business. There's really no problem in defining what is art in a court of law. The experts give their opinion, and the judge goes from there. A court of law is the easiest place to decide."

In the end, Littleboy won his case and got to keep his $3,200 fee. The Keatings got a painting featuring, if nothing else, a lovely likeness of Fido. And Professor Elsen got to ride off into the sunset, secure in the knowledge that he had simultaneously given the lie to that old chestnut about art historians *and* done the job art historians are paid to do: establish the worth of a painting—even if it doesn't match the drapes.

—*Julie Tilsner*

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THE ARIES REPORT

RECENT CONTROversies at the NEH and NEA have overshadowed a potentially far more deadly form of governmental censorship—the systematic "discouragement" of research into Americans' sexual behavior and attitudes. Three years ago, the House Appropriations Committee killed a proposal to study sexual behavior among a large sample of American citizens. When the proposal was put forward again last year, Health and Human Services Secretary Louis W. Sullivan shelved it. Two months before that, pressure from Sen. Jesse Helms (R., N.C.) and Rep. Bill Dannemeyer (R., Calif.) led Sullivan to cancel a proposed $18 million survey of teenage sexual practices. "All things considered," the Bush administration seemed to be saying, "we'd prefer *not* to know." In other words, the kind of message guaranteed to persuade your average adolescent that masturbation does, indeed, lead to blindness.

So there were more than a few flushed faces at the White House, you can imagine, when syndicated colum-

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AMERICAN CAMPUSES AREN'T THE only ones where proponents of p.c. sometimes wield policy about as delicately as Carry Nation swung her axe. At Australia's Wollongong University, for example, academic crusaders recently introduced a policy—the first of its kind in the country—that would prohibit not only sexual relationships between students and staff, but chaste love as well.

"Romantic but non-sexual love can also constitute a conflict of interest," the lecturer who drafted the new rules told the *Australian Campus Review Weekly*. And another Wollongong academic explained the need for the emotional clampdown this way: "Sex isn't important. Love and affection is [sic]. A teacher and a student who are celibately in love face more of the problems the [policy] committee is interested in than those who are just in lust."

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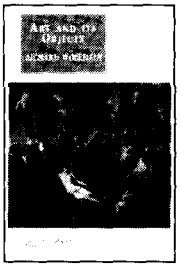

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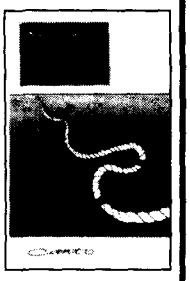

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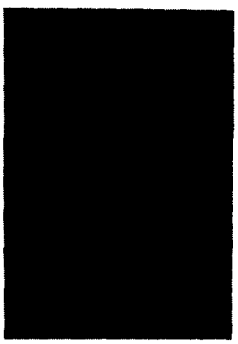

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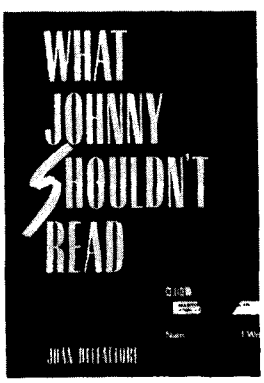

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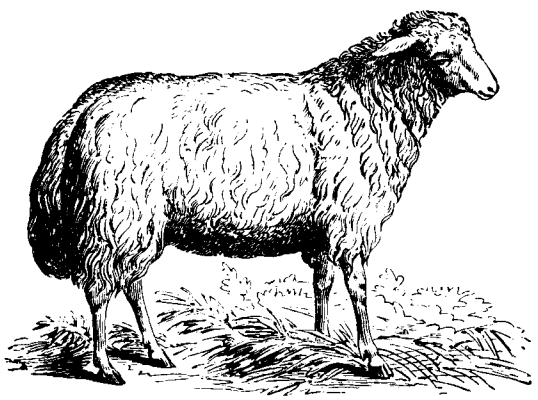
Field *Notes*

nist Jack Anderson revealed last June that Bush's Agriculture Department (of all things) had already taken its first tentative steps in the direction of gay studies. The study in question had appeared in an October 1988 report put out by the U.S. Sheep Experiment Station in Dubois, Idaho, in response to local sheepherders' complaints that many of the rams they had bought (for as much as $4,000) were turning out to be indifferent to ewes—the so-called Dud Stud Phenomenon. Having studied their subjects at some length, the experimenters determined that 8.5 percent of the rams were probably gay. "Dud Rams," the report's title read, "Could Be Homosexuals."

Just the sort of election-year news to make a Republican feel, well, a little sheepish.

—*R.J. Lambrose*



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BREAKTHROUGH BOOKS DANCE

We asked five people who write about dance to tell us about the most provocative books published in their field in the past year or so. Here are their responses.

Ann Daly, assistant professor of dance history and criticism at the University of Texas at Austin.

Daly applauds what she calls "a new generation" of dance historians who look at dance "not just as an isolated aesthetic event but as a fundamental cultural practice."

She recommends **Lynn Garafola's *Diaghilev's Ballets Russes*** (Oxford University Press, 1989) and **Cynthia Novack's *Sharing the Dance: Contact Improvisation and American Culture*** (University of Wisconsin Press, 1990). "The Ballets Russes and the contact improvisationists were each a distinct social group, with complex ties to their larger culture. Garafola and Novack treat them as real people operating in a particular time and place, not as 'artists' who somehow live in a world apart."

Deborah Jowitt, dance critic for *The Village Voice,* professor of dance at New York University, choreographer and former dancer, author of *Time and the Dancing Image* (1989).

Jowitt echoes Daly's praise for the Garafola and Novack books. She also likes ***Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker,*** by **Roland John Wiley** (Oxford University Press, 1991). "Wiley's analysis of the musical background of the choreography of the Tchaikovsky-Petipa ballets is fascinating," she says. "I find it refreshing to read a musicologist's view, rather than a dance historian's, because of the minute analysis it offers of how the music itself influences the choreography."

And she calls **Suzanne Shelton's *Ruth St. Denis: A Biography of the Divine Dancer*** (University of Texas Press, 1991) "a model of biographical writing. Shelton's understanding of St. Denis's character and artistic temperament is wonderful, as is her research into the times and turn-of-the-century ideas that produced her."

Mindy Aloff, writer on dance for *The New Yorker, The New Republic,* and other publications.

A good dance book, Aloff says, gives her "new ideas of beauty, makes me *feel* differently." She says that ***Tap! The Greatest Tap Dance Stars and Their Stories, 1900-1955,*** by **Rusty Frank** (Morrow, 1990), fits the bill. "It's a collection of oral histories, but Frank hasn't picked the obvious people to interview. She's chosen oblique ways to get at the very famous tap dancers—Shirley Temple talking about what it was like to work with 'Bojangles' Bill Robinson; or Hermes Pan, Fred Astaire's assistant in the movies, on Astaire."

Although it's five years old, Aloff calls ***Sight Lines*** (Knopf, 1987), a collection of **Arlene Croce's** essays on dance for *The New Yorker,* "the single most important recent book of criticism. Croce's frame of reference is enormous—she discusses dance in connection with popular music, with movies, with books. You get an incredibly rich sense of what it was like to be at these performances in New York City at a particular moment."

Aloff also likes two recent books with a Latin flavor. ***The Language of Spanish Dance,*** by **Matteo M. Vittucci** with **Carola Goya** (University of Oklahoma Press, 1990), is "the best dance dictionary I've ever seen—I read it straight through from A to Z." ***Samba,*** by **Alma Guillermoprieto** (Random House, 1991), about samba schools in Rio, "is not narrowly a dance book; it's about how dance comes out of a larger human impulse."

Janet Soares, chair of the dance department at Barnard College, choreographer, former dancer with the José Limón Company, author of *Louis Horst: Musician in a Dancer's World* (1992).

Soares says, "The most exciting thing going on is that now we have dancers writing, or others heavily involved in the profession who've written out their thoughts, as opposed to outsiders looking in." She praises two recent such books about the life of **Martha Graham**: Graham's autobiography, ***Blood Memory*** (Doubleday, 1991), and ***Martha: The Life and Work of Martha Graham,*** by dancer **Agnes de Mille** (Random House, 1991). "Neither is a scholarly, historical reading, and each offers a singular perspective. Graham is writing reflectively at the end of a long life and career, while de Mille is writing about growing up with Graham as a young co-dancer, an idol in the same field."

Sally Banes, chair of the dance program at the University of Wisconsin at Madison, author of *Terpsichore in Sneakers: Post-Modern Dance* (1987) and the forthcoming *Amazing Grace: Avant-Garde Performance and the Effervescent Body in Greenwich Village 1963.*

Banes says she's interested in some current books "whose authors *didn't* come out of the dance field." She recommends two volumes on dance and anthropology: **Robert Allen's *Horrible Prettiness: Burlesque and American Culture*** (University of North Carolina Press, 1991) and **Jane K. Cowan's *Dance and the Body Politic in Northern Greece*** (Princeton University Press, 1990). "Allen is a professor of radio, television, and movies, and Cowan is an anthropologist. Their works are groundbreaking in situating dance as part of a social context."

—Molly McQuade

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PANTHEON BOOKS

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Inside *Publishing*

MIXED DOUBLES

Arthur Ashe

Arnold Rampersad

AP/Wide World Photos

"Generally speaking, I believe people in literature should stick with literature and not stray too far from their expertise," says Arnold Rampersad, the Woodrow Wilson Professor of Literature at Princeton and the author of an acclaimed biography of Langston Hughes. But when Arthur Ashe asked him to collaborate on a memoir in which the tennis champion would reflect on the fight against AIDS and on his own experience with the disease, Rampersad made an exception. "I wanted to contribute in some way to the public discussion of, and education about, AIDS," he explains. "I wanted to be a kind of instrument through which Arthur Ashe could get his ideas on the subject heard."

Since last summer, Rampersad has been taping long conversations with Ashe. Now the two are reportedly on the verge of signing a nearly $1 million contract with Knopf and Ballantine for the book. ("My portion of that figure would be quite small," says Rampersad. "Arthur Ashe will get most of it, which is as it should be.")

Facing a much tighter deadline than most academics are accustomed to—Knopf wants the book finished by March 1993 and in the stores next summer, partly to help ensure that Ashe will live to see it—makes Rampersad a little uneasy. So does the dearth of models for the kind of intimately collaborative project he and Ashe are attempting. "I've been looking for examples, reading most recently Paul Monette's *Borrowed Time,* but that's already something different—a memoir about his lover's death from AIDS," Rampersad says. "And the book we're doing will be a much more public book.

"It would be easier if it were a straightforward autobiography, but Ashe did one of those in 1981 [*Off the Court,* co-authored by sportswriter Neil Amdur]. This book will be more like a series of reflections—about his AIDS, his politics, his general views of America and the world."

But there's one aspect of this unusual partnership that doesn't unnerve Rampersad at all. "I don't think I'm above this kind of project," he says, "though I guess some scholars would think they were. I'm just glad for the chance."

TURNABOUT IS FAIR PLAY

Sut Jhally

Channel surfing and the mute button aside, most of us don't have much control over the images that flood our living rooms every time we turn on the tube. Nor, as University of Massachusetts communications professor Sut Jhally found out, do we have an unassailable right to play those pictures back and inspect them in the classroom. Now Jhally is about to discover how much free rein we have to reproduce and analyze images in our books.

Jhally first learned how hard it is to divert the television stream three years ago, when he made a videotape for classroom use that explored how women are portrayed on MTV—usually, the professor concluded, as pliant bimbettes and spandex-clad vixens. Jhally spliced together 165 clips from MTV videos, added his own sober narration, and threaded in some statistics about sexual assault, along with the brutal rape scene from the movie *The Accused.* He called the montage "Dreamworlds: Desire/Sex/Power in Rock Video" and began showing it in his classes. (He also began selling the video to other educators, ploughing the proceeds into a nonprofit foundation he set up on campus to purchase new equipment for the communications department and to make more videos.)

When lawyers for MTV heard about "Dreamworlds," they threatened to sue Jhally, arguing that the video violated copyright law and ordering him to destroy all existing copies of it. But Jhally was sure he'd be protected by the fair use provision of the copyright law, a clause that lets scholars excerpt for purposes of criticism, scholarship, and education, as long as the excerpts meet certain criteria (the most important being that the duplication

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not compete with the original product). Several constitutional lawyers whom Jhally consulted offered to represent him, but the case never went to trial. After Jhally made MTV's letter public, the network backed off, apparently intimidated by sympathetic national coverage of the professor's plight in *Newsweek* and other publications.

Jhally may have won the battle, but he thinks the war over fair use is still to be fought—and he is waging it now in the publishing world. His next book, which studies the role of gender in advertising, weaves 200 magazine advertisements and frames from TV commercials into its analysis, and Jhally has insisted that his publisher not ask permission to use the images.

This does not, it turns out, come as far out of left field as one might think. Fair use doctrine offers a purposefully vague set of guidelines, and its application to visual images, as opposed to text, has yet to be tested and upheld in court. Publishers who routinely allow an author to excerpt up to 500 words at a time without asking permission have in the past insisted on obtaining permission before reprinting anything visual. But this, Jhally believes, can change.

The publishers' behavior stems from the belief that an image is a whole unto itself—even when, as in the case of a frame from a movie, it represents only a tiny fraction of a work. Some fair use experts, however, think that logic is faulty. "It's a double standard," says John Shelton Lawrence, co-editor of the book *Fair Use and Free Inquiry: Copyright Law and the New Media*. "Particularly as our society becomes more and more image-oriented, scholars ought to enjoy the same rights to reprint visuals as they would to duplicate text. How else can they create a discourse about the media?" Many fair use experts believe the very act of asking for permission cedes copyright holders too much

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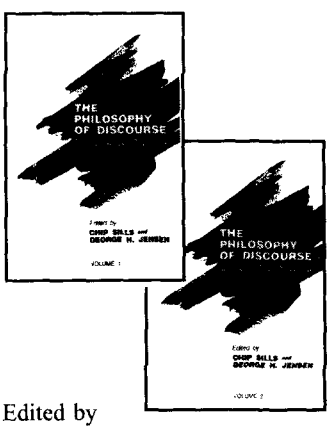

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power; once you ask, they can say no or demand prohibitive reprint fees. In the process, you have tacitly confirmed their proprietary rights. Lawrence thinks most publishers are scared of litigation, even of cases they could almost certainly win.

Routledge, Chapman & Hall, originally slated to release the book, was one such publisher; it decided not to risk a lawsuit and canceled publication. But Jhally finally found someone willing to gamble, and in the fall of 1993 the University of Massachusetts Press will publish the book, tentatively titled *The Fantasy Factory.*

"I believe that, just as with printed matter, it ought to be possible for cultural critics to make use of images," says Bruce Wilcox, Jhally's editor at UMass Press. "With Sut Jhally's book, we will be applying fair use boldly, and we'll see where that leads us. We're a nonprofit publisher, and Routledge isn't, and that makes a difference."

Like Lawrence, Wilcox thinks publishers and scholars could be much more aggressive in upholding fair use. "The most recent edition of *The Chicago Manual of Style* puts it this way," he says, "and I agree: 'The right of fair use is a valuable one to scholarship, and it should not be allowed to decay through the failure of scholars to employ it boldly.'"

Frances Sherwood was in her office at Indiana University, South Bend, chatting quietly with one of her new students, when she got the call. Six weeks earlier, Sherwood had bundled up the manuscript of her first novel—the one that four agents had already rejected as unsellable—and sent it to Jonathan Galassi, editor in chief of the prestigious New York publishing house Farrar, Straus & Giroux. She knew her unsolicited, unagented submission

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was "a great big shot in the dark," so she had put it out of her mind as best she could. And now here was Galassi on the phone, saying he loved the book, that he wanted to publish it in the spring. "I burst into tears," says Sherwood, a fifty-two-year-old instructor of creative writing and journalism. "And I told this freshman in my office that she had to leave because this was the happiest day of my life."

It doesn't happen often, but it does happen: An editor plucks a manuscript from the ignominiously named slush pile, casually begins to read, and, to his utter surprise, finds himself seduced. That, says Galassi, is pretty much how it was with Sherwood's *Vindication*, a novel

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Portraits of Human Greatness program at Saint Anselm College,
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THE BETTMANN ARCHIVE

Mary Wollstonecraft

loosely based on the tragic, adventurous life of the eighteenth-century feminist Mary Wollstonecraft. "I picked it up to read it, and I couldn't stop," Galassi recalls. "I was just so struck by the vitality of it. It's funny, but also very wrenching. It's sort of like a *Jane Eyre* written in 1992." Galassi compares Sherwood with a new breed of historical novelists—Jeanette Winterston, in particular—whose work is unapologetically suffused with twentieth-century attitudes, even as it delights in the foreign textures of everyday life in the past.

The title *Vindication* refers, of course, to Wollstonecraft's *A Vindication of the Rights of Woman*. But for Sherwood, the book's publication may also be something of a vindication. An O. Henry Award winner and the author of a book of short stories, *Everything You've Heard Is True* (John Hopkins, 1989), Sherwood isn't exactly a publishing neophyte. But she has spent most of her life far from the Manhattan book-party circuit—teaching at Catholic girls' schools, community colleges, and now South Bend, supporting her husband while he studied economics in graduate school, and raising her three children. The book world has already proved much sweeter to her this time than the last. Johns Hopkins sat on her previous manuscript for a year before accepting it; Farrar, Straus & Giroux is publishing *Vindication* quickly and angling for a splash. Due out in April, the novel will be printed in what Galassi calls a "substantial first edition—probably about 30,000 copies"; it has already been sold to six foreign publishers and to the Book-of-the-Month Club as an alternate selection. Bidding for the paperback rights started at six figures.

"For me," says Sherwood with a sigh, "this whole experience has been otherworldly."

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Inside *Publishing*

WHAT DO EDITORS REALLY WANT?

When it comes to American history, academic press editors want books that soup up the engine of old-fashioned political history, steer it toward the territory of gender relations, and tour the American frontier, offering revisionist, environmentally sensitive commentary on the American landscape.

At Johns Hopkins Press, Robert J. Brugger is acquiring books for three new series in American history. For "Revisiting Rural America," he is seeking scholarship that "combines social history with considerations of science, technology, and material culture" to take on subjects like the decline of the family farm. In the series "Early America: History, Context, Culture," he wants to publish work that "offers fresh appraisals of cultural conflict and transference among immigrant groups," from the arrival of the first Europeans until about 1815. And he hopes the books in "Reconfiguring American Political History" will aim for a synthesis of both traditional and number-crunching political history with the kinds of social and cultural approaches that have monopolized the cutting edge for the past couple of decades. Brugger says he's eager to publish manuscripts in all three series that "explore gender relations and the construction of gender roles in different historical settings."

Princeton University Press's new history editor, Lauren Osborne, also welcomes books that "bring politics back into the social and cultural debate" and that "treat gender as a mode of analysis, not just women as a subject." Princeton, she says, is "really beefing up its American history list and hoping to do a lot more on the twentieth century."

Charles Grench at Yale University Press and Steve Forman at W W Norton & Co are both interested in books on the American West—especially work that rethinks Frederick Jackson Turner's one-hundred-year old thesis about the role of the frontier in American life and that examines the history of the land itself.

Grench is also looking for good biographies, and is continuing to acquire books in the press's traditionally strong fields—religious, diplomatic and women's history—and scan the shoreline for a historian willing to attempt "a maritime history of the American people, one that would look at the U.S. as a seafaring nation and a naval power and also at the development of the river trade." He's also been hankering to publish, though he admits it doesn't sound at first like a sizzler, "a good one-volume history of the state of Connecticut."

The University of North Carolina Press, says Lewis Bateman, one of its editors, is "still interested in publishing diplomatic history and books on the Civil War, but we are expanding beyond the three Bs—battles, bullets, and blood"—to publish books like Nina Silver's forthcoming *The Romance of Reunion*, which "discusses how analysis of the defeated South often portrayed it in feminine terms." What's important these days, says Bateman, is "the mix. A good, strong American-history list will combine traditional methods with new ones—like women's history—where there's a lot of intellectual excitement."

—Margaret Talbot

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The Periodical Table

PRETEND IT'S THE FALL OF 1982. YOU'RE HILTON Kramer, and you're starting a brave new cultural journal dedicated to opposing the "fateful collapse in critical standards" obvious in all other journals.

Sure, criticism "has almost everywhere degenerated into one or another form of ideology or publicity." But your monthly will uphold a "standard of quality," of "true seriousness." It's time, you declare, "to apply a new criterion to the discussion of our cultural life—a criterion of truth."

Now what kind of publication would you want by the fall of 1992?

Well, surely one able to publish the kind of incisive, electrifying art criticism committed by Jed Perl in "Through a Blighted Landscape" (*The New Criterion*, September 1992). Watch that rocket-booster lead shoot off the page:

"The 1991-92 season in the New York galleries was a very strange time, a time when many artists had one-person shows full of impressive, engaging work, and yet each one of those shows had to be experienced as an isolated, autonomous event, an event that was unrelated to any other event and to anything that might be called a community of values or concerns. Individual artists were pushing their work pretty hard, pretty far, and I cannot be unhappy with a season that brought so much interesting work to the fore."

AND SURELY YOU'D WANT A JOURNAL CAPABLE OF broadcasting the voice of a literary critic with the acuity of Martin Greenberg. Greenberg takes on Richard Ford's sweeping anthology, *The Granta Book of the American Short Story,* in the same issue, utterly dodging the trap of engaging individual writers on their own terms. Instead, he applies the "criterion of truth" by means of an ingenious synthesis:

"'Train' by Joy William, 'City Boy' by Leonard Michaels, 'Venus, Cupid, Folly and Time' by Peter Taylor, 'Pretty Ice' by Mary Robison, 'Here Come the Maples' by John Updike, 'The Fireman's Wife' by Richard Bausch, 'Bridging' by Max Apple, 'Fugue in A Minor' by William Kotzwinkle, 'The Babysitter' by Robert Coover—they all seem tedious to me, some in a small and quiet way, some noisily, obstreperously; one of them, Peter Taylor's, is elegantly tedious, another, Updike's, cleverly tedious. And there are better stories than these which [sic] are threatened by tedium. William Gass's 'In the Heart of the Heart of the Country' has good, individual things in it, yet it's heavy, heavy."

Forget that Greenberg and high-standards editor Kramer can't tell a good "which" from a bad "which." Isn't it amazing how Greenberg gets you to *see* what's going on in these tales? Of course, he's swimming in fast company. Consider this tightly worded aperçu from Bruce Bawer, reviewing Susan Sontag's *The Volcano Lover* in the same milestone volume:

"Skillful as Sontag can be at delineating her characters' psychology, however, she only rarely attempts to convey a sense of them through dramatic action; instead of showing, she tells. Thus we don't feel as if we know them in the way a friend would, even if at times we feel as if we have a pretty good idea of what it is like to *be* them."

YES, WE KNOW. ANYONE CAPABLE OF SUCH INERT prose, of such hackneyed commentary—*of saying so little in so many little words*—should be whacked not just for every last cheville, but for wimping out on *The New Criterion*'s Wagnerian decibel level. Isn't he letting down the Great Helmsman of Hyperbole, who assured us in the first *New Criterion*—apropos of *all* cultural publications in the twentieth century—that "most of what is written in these journals is either hopelessly ignorant, deliberately obscurantist, commercially compromised, or politically motivated"?

We know. But Hilton Kramer, the last Leavisite, doesn't. The sad truth about *The New Criterion* ten years after its satanic birth (adjust your treble knob to shrill *New Criterion* Grand-Guignol pitch) is that it's every bit as badly reported, woodenly written, ineptly argued, hypocritically promoted and spiritually corrupt as it was in September 1982—in short, a hybrid of hatred and mediocrity. If *The New Criterion* were a candidate, it would be Pat Buchanan. But if it were a punctuation mark, it would be the plodding semicolon—the badge of dullard writers everywhere.

The whole ugly story began a decade ago, when subscribers to leading cultural journals received a handsome four-page letter. "I have just done two extraordinary things," announced fifty-four-year-

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By Carlin Romano

old Hilton Kramer. "I have resigned as chief art critic of *The New York Times,* and I have started a new monthly magazine of ideas and the arts."

Then the screeching commenced. "Why is so much of the criticism lavished upon our art so pusillanimous in confronting failures?" asked the one-time Gotham Book Store clerk. "And why are our values, tastes, and intellectual loyalties so threadbare?" Why, the infection of politics, of course! Kramer promised subscribers a journal whose viewpoint would be "serious, high-minded, and disinterested"—as in "uninfected by ideology."

That, of course, struck savvy culturati as laughable—or delusional—given Kramer's status, in the words of *Partisan Review* editor William Phillips, as "a leading spokesman" for "neoconservative politics." *The New Criterion,* people knew, had gotten its start-up money—a $100,000 grant—from the conservative John M. Olin Foundation, and its first offices on Park Avenue were tucked snugly within the Olin Foundation's. Kramer's initial writers included Samuel Lipman, the music critic of *Commentary* (who became publisher of *The New Criterion*), Norman Podhoretz, conservative editor of *Commentary,* and Joseph Epstein, conservative editor of *The American Scholar.*

Yet Kramer, describing his forthcoming journal to this writer in 1982, insisted that *The New Criterion* was "not essentially a political magazine," that it was not "affiliated with any political organization," and that there was "no political litmus test for contributors." He remarked, "It's my impression that these foundations are generally perceived to be sponsors of conservative projects, but I'm very happy to have their support." One's sense of Kramer's spin doctoring—not to mention the journal's—grew even sharper after both he and Lipman were asked, in separate interviews, whether a conflict existed between *The New Criterion*'s professed aim to apply apolitical critical standards to the arts and the magazine's plain preference for conservative writers.

"We are going to be disinterested about everything but the truth," Kramer said.

"We are disinterested in everything but the truth," Lipman said.

IN FACT, SINCE THEN *THE New Criterion* has shown that its editors care about truth as much as any of their doppelgänger ideologists on the left ever have. From the start, *The New Criterion* has majored in slash, bash, and trash, cutting up artists, intellectuals, and even *epochs* guilty of a leftish tilt (Ann Beattie, Michel Foucault, John Cage, T.J. Clark, Cindy Sherman, the Sixties) while minoring in fellating heroes of the right (Evelyn Waugh, Nabokov, F.R. Leavis). The attacks of choice tend to be devices utterly foreign to high standards of criticism—bombast, hypocrisy, shoddy reporting, name-calling, score settling, and slipshod connection of evidence to claims. And they're typically delivered in the stiff, humorless diction common to many of the young *New Criterion* hacks—the official seal of Kramer's dead hand upon the magazine's prose.

Kramer, who delights in hogging *New Criterion* space for himself, has served as role model from the beginning. Take his introduction to *The New Criterion Reader* (The Free Press, 1988), a collection of articles from the journal's first five years. Bold about his conservative stripes at the height of Reaganism, Kramer declared that "liberalism has had nothing to say about the life of art in our time. There is no liberal criticism of the arts today that can be taken seriously because there is no liberal criticism of the arts today that *takes art seriously.*"

This from the man who'd claimed five years earlier that *The New Criterion* was "not essentially a political magazine." Coming from a distinguished scholar, Kramer's colossal dismissiveness might have seemed threatening. Coming from a writer with Kramer's meager academic credentials—a Syracuse B.A.—it seemed merely bizarre and deceitful.

Last year *Los Angeles Times* art critic Christopher Knight further exposed Kramer's scoundrel ways. Knight documented how, in the early

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Eighties, the NEA invited a group of twenty-four writers (including himself) to discuss the endowment's small program in arts criticism. Participants were specifically asked not to publish accounts of the meeting.

Knight reported that former NEA chairman Frank Hodsoll instructed his staff to invite Kramer, the only participant to benefit from such intervention. Samuel Lipman then occupied a seat on the panel advising Hodsoll.

According to Knight, "suspicion of a set-up" followed when Kramer, alone among the participants, violated the rules by publishing a "blistering account" of the symposium in the November 1983 *New Criterion*. The account, Knight reported, "thoroughly misrepresented" the discussions and also failed to mention that Kramer had departed the symposium early.

The denouement? Knight reported that as the NEA's advisory panel was called to order that November to discuss the symposium, "member Lipman scurried around the table distributing his own magazine, hot off the presses, complete with his editor-participant's supposedly 'disinterested' commentary, to his soon-horrified colleagues. In short order, the NEA program in art criticism got the ax."

Kramer's notorious rantings in the late Eighties against art critic and philosopher Arthur Danto confirmed the personal ugliness of Kramer's agenda. Writing of a man who won three major awards for his criticism during the decade—which nailed the coffin lid shut on Kramer's hope to be seen as the top philosopher/art critic of his time—Kramer accused Danto of "incurable pedantry," "pretentious irrelevancies," and an "ill-conceived" theory of art history that—surprise—doesn't "contribute anything to our understanding" of modern art. Is it any wonder that *The New Criterion* attracts equally reckless acolytes?

When it comes to Soviet history, the editors prefer to declare that the facts don't matter to them.

INDEED, IT'S REMARKABLE how much rot makes it into a single number. In the Notes & Comments section of the September issue, after chiding *The Nation* for not allowing hard evidence to determine whether I.F. Stone was a paid Soviet agent (it now appears he wasn't), the editors nonetheless declare that the facts don't matter to *them*: "We await the study of the KGB archives with great interest, but for some of us, anyway, the revelations to come, whatever they are, will only add documentation to a pattern of history we have long been familiar with."

Elsewhere in the same issue, Kramer indulges his habit of reflexive name-calling. David Ross, director of the Whitney, is "hapless." Thomas Krens, director of the Guggenheim, is accused of a "basic insensibility to any work of art requiring an eye for aesthetic quality."

Managing editor Roger Kimball, whose dead phrases mirror his master's gift for prose, makes a mess of Bertrand Russell. Kimball exemplifies the tendency of many *New Criterion* writers to draw odd conclusions from the evidence they adduce. Having quoted Keynes on Russell's belief that human affairs could be carried on more successfully if conducted rationally, and Beatrice Webb on Russell's thirst for rationality and certainty, he concludes that Russell sought to establish the impossibility of certainty and leaned toward "the futility of reason." Even on everyday generalities, Kimball makes no sense: "In a time before telephones and automobiles (and before the deterioration of postal service), the habit of writing was cultivated by the educated classes as surely as any other social grace."

Note to the managing editor: postal service has improved dramatically over the past hundred years.

On it goes in *The New Criterion*—a virtual bestiary of every error in rhetoric and argument that first-rate teachers and editors try to keep their charges from making. *The New Criterion* should embarrass any true, classically educated conservative. It is in the nature of a democratic society that some self-defined conservatives without talent for writing or thinking will attempt those tasks anyway. *The New Criterion* is their journal, but it needn't concern anyone else.

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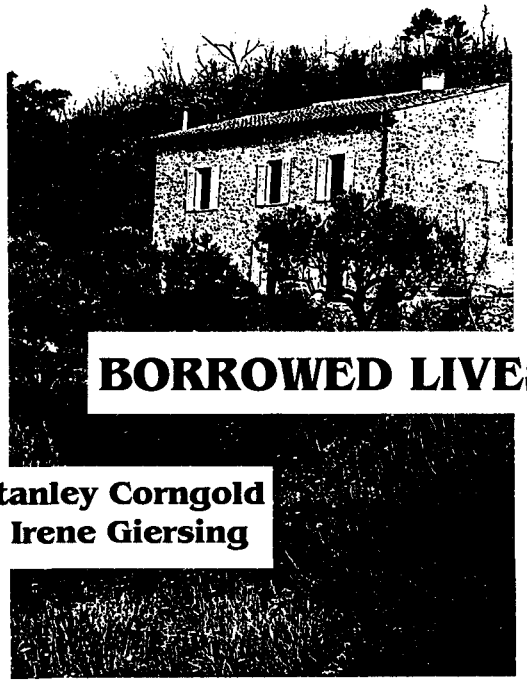

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— Susannah York

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"Hall's novel is one I took to immediately—to the point that instead of reading it over many short periods, I set aside everything else and read it to the finish.

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— Herbert Lindenberger, Stanford University; author of *Saul's Fall*

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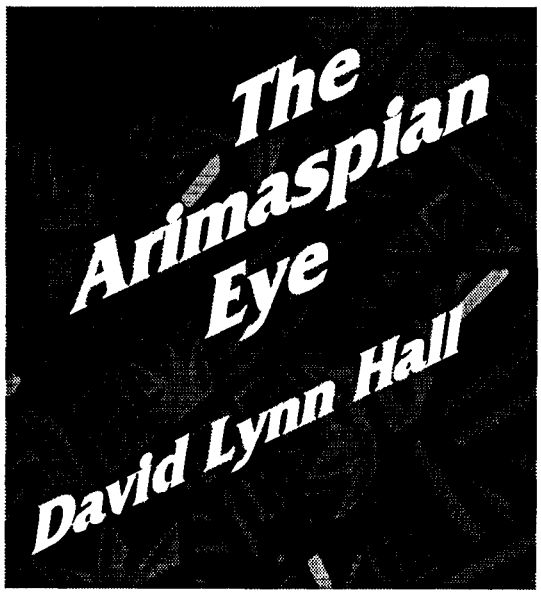

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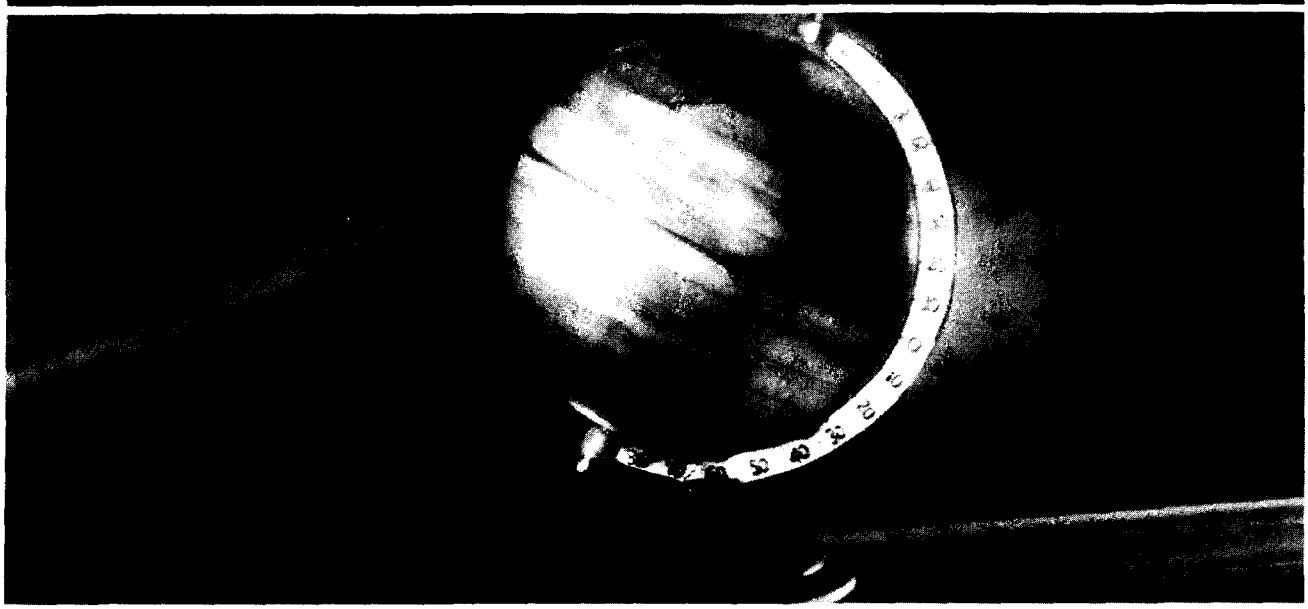

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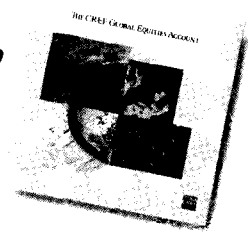

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the fixer$

Continued from the cover

One of the puzzlements of this case is why the government opted not to prosecute MIT on tuition- and salary-fixing charges. After all, on the face of it, the charge that the schools cooperatively set financial aid seemed the least reprehensible. Before the case went to court, plenty of people believed that MIT had a chance of beating the rap with its central defense: that universities are making private charitable donations when they award financial aid and ought, therefore, to be exempt from antitrust law. But Bechtle flung that argument out the window, caustically noting that "MIT's attempt to dissociate" the discussion of aid packages "from the commercial aspects of higher education" was "pure sophistry." By getting together to come up with uniform aid offers, Bechtle concluded, the administrators were effectively setting the tuition that aid recipients would pay. "No reasonable person could conclude that the ... agreements did not suppress competition," he wrote.

So surely the good judge would have found language just as strong to describe collusion on that other frankly commercial transaction: paying wages to professors. Like price-fixing, wage-fixing is forbidden under Section 1 of the 1890 Sherman Antitrust Act, which has been interpreted to hold that any agreement between competitors that aims to affect price—or effectively does so—is illegal. True, government lawyers would have had a tougher time proving collusion on salaries and tuition than on financial aid: While the schools had an explicit policy of discussing aid awards, they were more discreet about trading salary and tuition figures. If the Justice Department had been able to make such a case, however, the universities would have had no high moral ground to stand on.

And such palavers are not confined to the Ivy League. In fact, they are extremely widespread. Officials at colleges of roughly the same size or in the same region of the country have long made it a habit to huddle in small cabals, sharing next year's salary and tuition figures as a way of gauging (if not setting) the going rate. After reading the one newspaper article that divulged details of these salary colloquies—Gary Putka's front-pager in the May 8 *Wall Street Journal*—the former president of a private Midwestern college said he found the article "perfectly plausible" based on the behavior he'd witnessed in *his* confabs.

And so it goes for innumerable other private colleges. Testifying at the MIT trial, Wellesley president Nannerl Keohane confirmed that information about future salaries was regularly traded between members of the Seven Sisters, the clique of elite Northeastern colleges that comprises Barnard, Bryn Mawr, Mount Holyoke, Radcliffe, Vassar, Smith, and Wellesley. In an interview with this writer, former Stanford provost James Rosse says that salary figures were also discussed at gatherings of provosts from Ivy and non-Ivy schools, a practice he allows was "problematic" and one which, according to government documents, Stanford renounced in the late 1980s.

"Most colleges are members of some relatively small consortium," says David Breneman, visiting professor of education at Harvard. "Higher education is such a weird industry: It doesn't have any absolute standards. The only way people [can arrive at] salary figures is to go out and look at twenty-five other schools to see where they stand."

Or, as David Merkowitz of the American Council on Education puts it: "You have the Ivy League, the Great Lakes colleges, the Big Ten—which do cooperate in a lot of ways. How far can that cooperation extend?"

ood question. And since these charges were never made part of the case against MIT, we don't know the answer. Publicly, the Justice Department suit focused

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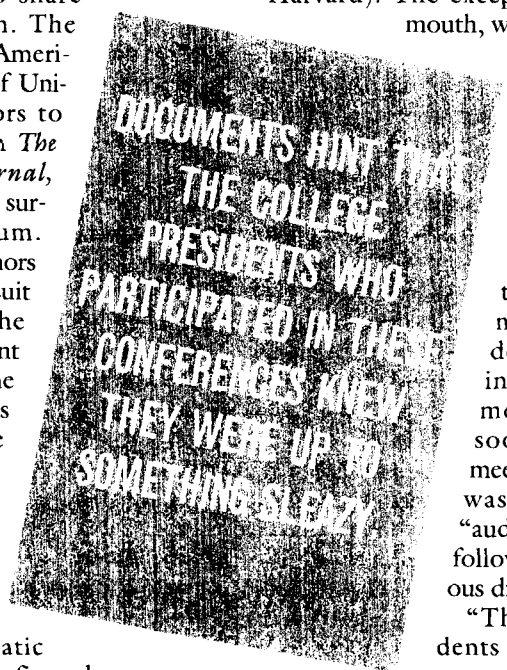
on Ivy Overlap, the association of eight Ivy League schools and MIT that met four times a year for thirty years to ensure that needy students received similar aid offers from each school. Although MIT lost the first round in federal court this summer, President Charles M. Vest says that the school will appeal Bechtle's decision. Harvey Goldschmid expects the case to come before the Supreme Court as an important test of the extent to which antitrust law applies to the not-for-profit sector.

Throughout the ten-day trial, the apparent conspiracy to set salaries was scarcely mentioned. That was because, in May 1991, the eight Ivy League schools signed a consent decree that closed the Justice Department inquiry into tuition and salary price-fixing and ensured that no Ivy League school would be brought to trial on any charges whatsoever. Although admitting no wrongdoing, the Ivies promised to refrain from colluding on financial aid, tuition, and salaries. MIT refused to sign the decree, but government lawyers declined to bring charges of salary and tuition collusion against the school and aren't saying why. University insiders, and a few outside observers, speculate that dropping the tuition- and salary-fixing charges was necessary to obtain the Ivy League signatures in time for then Attorney General Dick Thornburgh's run for the U.S. Senate. [See sidebar, page 30.]

So the legality of these information exchanges remains undecided, even though at one point, MIT star witness William Bowen—an economist and former president of Princeton—inadvertently weighed in on the government's side by conceding that nonprofit and profit-making operations should be judged by the same standards when it comes to salaries: "The commercial behavior of nonprofit institutions, such as [the] setting of salaries ... may logically fall within the purview of antitrust," he avowed in a pretrial affidavit.

For faculty members, however, the issue may not be so much one of actionability as of attitude. Such exchanges, regardless of their legal standing (which is dubious at best), reek of paternalism; they also testify to the belief held by many administrators that devoting their careers to education somehow exempts them from the pesky rules that apply to the venal herd. Such thinking is less widely tolerated in the private sector: Law firms are rarely a model for anything, but it's worth considering that managing partners at the major firms are careful not to discuss next year's salaries when *they* get together, according to James Jones, managing partner at Arnold & Porter in Washington, D.C. Why not? "For one thing," Jones ventures, "it's against the law."

Curiously, the unions representing faculty members in wage negotiations do not seem to share Jones's concern. The reaction of the American Association of University Professors to Putka's article in *The Wall Street Journal,* for example, was surprisingly ho-hum. "There were rumors at the time the suit was filed that the Justice Department was pursuing [the salary] issue as well," says the AAUP general secretary, Ernst Benjamin. Benjamin admits that his organization did not do any "systematic research" to confirm the rumors; instead, he says, "I did some calling, and I could not find evidence to confirm that there was any kind of collusion."



Really? As Putka pointed out, government documents (also obtained by *Lingua Franca* through the Freedom of Information Act) provide a vivid account of the closed-door meeting of Ivy League presidents held at the Harvard Club in New York City in December 1986. Among the university helmsmen conferring were Derek Bok of Harvard, William Bowen of Princeton, Benno Schmidt of Yale, and David T. McLaughlin of Dartmouth. Among the matters discussed were sexual harassment, freshman football, and the irksome animal-rights activists who had taken to holding candlelight vigils outside Schmidt's home. McLaughlin initiated the traditional budget colloquy.

At his suggestion, the eight men went around the table and revealed their school's likely increases in tuition and salaries for the 1987–88 academic year. The group learned that tentative tuition hikes at seven of the schools would range from 5.8 to 7.5 percent, whereas salaries would probably rise by 5 to 6 percent (Princeton, Cornell, Brown); a flat 6 percent (Pennsylvania, Columbia); and 6.5 percent (Yale, Harvard). The exception was Dartmouth, which was looking at "salary heights of 8 to 8.5 percent and tuition increases not far off from that number."

That revelation, Dartmouth's president later noted in a confidential memo written soon after the meeting to his staff, was met with an "audible gasp"—and followed by a vigorous drubbing.

"The other presidents felt that it was not possible to increase tuition at a rate that far above the [Consumer Price Index] and that some of the pressure on faculty salaries was self-induced to serve the faculty's interest," McLaughlin reported in his memo. "In view of the above information," he added, "we will need to rethink our proposed salary and tuition schedule increases and to do so rather promptly."

An earlier memo, drafted by the president of Cornell, Frank Rhodes, in November 1985 and marked "confidential," details the kind of numbers shuffling that went on after these meetings, which were conducted for roughly a decade, until the late 1980s. (MIT rep-

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resentatives attended at least three meetings.) Listing the "very provisional" budget increases his competitors reported at the 1985 meeting, Rhodes tells his staff it might be "useful to look at the proposed tuition and salary levels in the light of our own tentative decisions."

Another confidential memo, drafted in 1979 by James Litvack, executive staff officer of the Council of Ivy Group Presidents, has Brown officers proposing to raise salaries by "10 percent or more (11–12 percent if others are higher)." Unfortunately, perhaps, for Brown's faculty, only two schools planned to go as high as 12 percent—and they would do so in special cases only.

Other documents hint that participants in these cozy chats knew that what they were up to was, well, sleazy. A 1980 letter addressed to A. Bartlett Giamatti, then president of Yale, by Litvack, provides the tuition and salary figures cited at that year's meeting. At the top is Litvack's coy proviso: "Dear Bart: Below are the notes I didn't take on the financial expectations at each of our institutions."

Far from expressing outrage at the notion of collusion on salaries, the AAUP's Benjamin speculates that any information sharing was all to the good: "It's helpful to the schools to know one another's salaries.... What would be wrong is an agreement to

WHO TARGETED THE IVIES?

Everyone was pretty surprised when they picked something this esoteric," says Daniel Mayers, counsel for Harvard. Ever since the Justice Department launched its price-fixing investigation against private colleges in 1989, university officials have been rolling their eyes skyward and bellowing: "Why me, Lord?" Moreover, "Why now?" Why, thirty-odd years after the first Ivy Overlap meeting was held, did Justice decide the time had come to thump the Ivies?

"The answer is, nobody knows," says Mayers.

Nobody knows, but everyone is speculating. One rumor has it that then Attorney General Dick Thornburgh, planning to run for elective office in Pennsylvania, thought he would bank some political capital with a little cultural-elite bashing. Conspiracy theorists point to the judicial venue in which the Justice Department filed suit: not Boston, not New York, but Philadelphia.

"Nobody in their right mind would think they had anything but the basest political motives," scoffs one Democratic Senate staffer. But if Thornburgh thought voters would be wowed when he came home bearing university heads on pikes, he misread their mood. In the special election following the death of Pennsylvania Senator John Heinz, Harris Wofford, the former president of Bryn Mawr, clobbered Thornburgh with a toss-those-Beltway-bums-out landslide that set off a full-scale panic at the White House. Thornburgh has since been pastured at the UN, where he serves as the U.S. point man for bureaucratic reform.

"The other rumor," says the Senate staffer, "is that there are some guys in the Justice Department who were angry because they didn't get into the Ivy League." It's a thought—Robert Bloch, the government attorney who heads the investigation, attended Franklin and Marshall College—but hardly a likely one, since Thornburgh, like George Bush, went to Yale. In fact, former Deputy Assistant Attorney General Rick Warren-Boulton, another Yale alumnus, says it genuinely pained him and other Ivy grads within Justice to go after their alma maters.

"It's like suing motherhood and apple pie," he says. "It's not something any of us were happy about." Particularly, he adds, when they encountered fellow alumni: "When the case was being filed, I would very nearly be assaulted by guests at dinner parties."

Ultimately, two theories hold weight. The first links the suit to the dramatic rise in tuition at private colleges during the 1980s. This tuition spiral received a lot of attention from then Secretary of Education William Bennett. According to Warren-Boulton, the government believed that the Ivies' generous financial-aid handouts actually allowed the schools to raise tuition more than they could otherwise have done. Penalized under this setup, of course, were the upper and upper-middle classes, whose sons and daughters didn't qualify for assistance and ended up paying full tuition. "No one flies at full fare," says Warren-Boulton, "except the chumps."

The upper-class "chump" factor may explain the ugly tenor of a White House meeting that occurred shortly before the investigation was launched. As vice-president, George Bush met regularly with the president of Yale, and sometimes the heads of other universities. But when the loyal Bonesman became President in 1989, the Ivy presidents attending the usual powwow found themselves facing not just the chief of state but the then chief of staff, presidential pit bull John Sununu. "Reports from that meeting all say that Sununu took on the role of junkyard dog," says one source. "He told the presidents that tuition hikes had to be addressed, and if the presidents weren't willing to deal with it, the government would."

Thus, it is perhaps not altogether surprising that in May 1989 a news story appeared in *The Wall Street Journal* declaring that "the Ivy schools are part of a price-fixing system that OPEC might envy." Not long after—in the summer of 1989, according to Bloch—the government sent out its first investigative subpoenas.

But to many observers, there is one simple reason the case against the Overlap agreements went forward. "Because," says a leading antitrust attorney, "they're a violation of the antitrust laws." —*L.M.*

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hold down salaries." Under the law, however, it doesn't matter whether salaries go up or down. In 1940, the Supreme Court declared illegal any association "formed for the purpose and with the effect of raising, depressing, fixing, pegging or stabilizing the price of a commodity." So central is the sanctity of price to the American economy that even an agreement to *elevate* salary levels is illegal, because it would interfere with what the high court describes as the "free play of market forces."

It's true that—as attorneys for MIT and the Ivies stress—there's nothing wrong with sharing information about *established* salaries. *Academe*, the AAUP's bimonthly magazine, publishes a compilation of the annual AAUP salary survey, which lists the previous year's average salaries for full, associate, and assistant profs at most American colleges. But Daniel Hamermesh, the professor of economics at Michigan State who puts the list together, acknowledges that he and about a hundred other economics department heads also compare the salaries they plan to offer incoming assistant professors every year, before the offers have been made. Although he concedes that such exchanges could lead to "synchronization" of starting salaries—what low-level assistant profs have long referred to, only half jokingly, as the "cartel" price—he defends the practice: "I agree that it's a shaky proposition if one wanted to go after it. [But] I would argue that the purpose, as I rationalize it, is to have a feel for what the competition is doing, so you aren't too far out of line. I don't view it as price-fixing; I view it as not being at the starting line while other people are running down the track."

Hamermesh is right about one thing: Exchanges of prospective salary figures *are* "shaky"—particularly when conducted in private by a small group of decision makers. "The real question is whether you create an institutional setting that detects and punishes cheaters," ventures Rick Warren-Boulton, an economist and former deputy assistant attorney general in the Justice Department's antitrust division. "When you set up a system in which you not only share the going rates but by which you can retaliate, that looks more like cartel activity." To Warren-Boulton,

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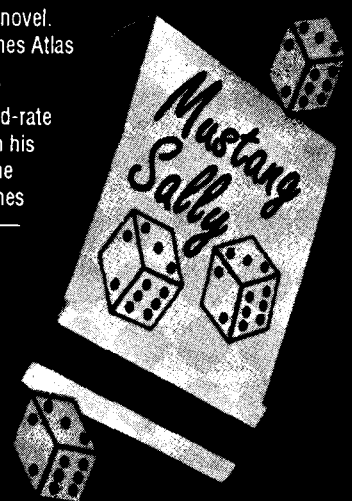

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the fixers

the Ivy presidents' confabs—with their flurry of post-parley memos—appear to fit that bill: "This sounds like the kind of collusion that in a different context the antitrust division would bring a criminal case against."

Why aren't these men in jail? The law allows for two kinds of penalties for price-fixing—civil and criminal. Injured parties may bring a civil suit for damages, but it falls to the government to press criminal charges. In this case, however, the Justice Department filed a civil suit that merely asked the court to forbid MIT from sharing financial-aid information with other schools. Legal experts say that the Justice Department typically seeks a civil remedy in cases that take on new areas of law, in order to set a precedent; criminal prosecutions that follow such a civil ruling are invariably easier to win. "This is a somewhat expansionist application of antitrust law," notes Edmund Kitch, an antitrust expert at the University of Virginia. "To turn around and try to put the [university presidents] in jail would have seemed quite unsympathetic."

But these experts also believe that if faculty do choose to get worked up about this confederacy of bosses, the battle is far from being lost. Columbia's Goldschmid says that the MIT case will become the yardstick against which all budgetary information exchanges—including salary symposia—are judged. "If the Supreme Court were to resolve that there is coverage under Section 1 of the Sherman Act, which I fully expect, it would send a loud message out to all schools that the improper sharing of financial information is no longer permissible," says Goldschmid. "In the future, it would open the way to criminal prosecutions."

With the book on past salary collusion effectively slammed shut before it was thrown at the colluders, faculty members may be wondering how their bank accounts were affected. Unfortunately, lacking the kind of detailed data that would have emerged in a full-fledged antitrust lawsuit, it's impossible to know for sure. Some financial analysts argue that faculty may have actually benefited from the exchanges of the 1980s; after all, the presidential tête-à-têtes had a good deal to do with the drastic rise in tuition during that period. Those tuition hikes, says Washington, D.C., education consultant Arthur Hauptman, are "a major reason that faculty salaries increased" at private colleges during the same period. Still unanswered, however, is the question of how much salaries might have risen had

MIT: The Lone Ranger

Why did MIT elect to go it alone in federal court, when it could have simply signed a consent decree and gone off quietly to lick its wounds? The litigation has already cost the school more than $1 million, according to MIT spokesman Ken Campbell, and with the case widely expected to reach the Supreme Court, MIT has committed itself to a long and even more costly fight. Moreover, experts say that if MIT ultimately loses its appeals, it will be at greater risk than other schools of having lawsuits filed against it by aggrieved students. Such suits carry the prospect of having to pay three times the estimated damages.

"We didn't feel it was an antitrust violation, and we were damned if we were going to say that it was," asserts Campbell. He points out, too, that the consent decree calls for government monitoring. "That's not the way a university likes to work," he says, "to have somebody—under criminal penalty—looking over your shoulder."

Schools that signed the decree may be chafing at all the good press MIT has received; in any case, they vary in graciousness when appraising MIT's motives: Dartmouth spokesman Alex Huppé amiably ventures that MIT was like the "twelfth juror" in a trial who remains aloof from the pack. Less charitably, an attorney for another Ivy school speculates that MIT felt battered by a spate of negative publicity during the David Baltimore academic fraud case and a separate investigation into the padding of federal research bills and wanted to repair its image.

But more than one university source reports that MIT became the sole defendant only after intense negotiations among the government, the Ivies, and MIT. According to these sources, then Attorney General Dick Thornburgh was more eager to pursue a vacant Senate seat than a complex conspiracy case involving nine colleges, so the government pressed each school to sign a consent decree. The schools dawdled, perhaps reluctant to forfeit the exemption from antitrust law that they, as nonprofits, believed they were entitled to. But they nonetheless feared standing trial for tuition- and salary-fixing since a legal defeat could have brought with it costly lawsuits and damages. So they cut the following deal: One school would go to court over the legality of exchanging financial-aid information; the Justice Department would get its consent decree from the remaining schools; and there would be no trial on the tuition- and salary-fixing charges. The Ivies signed, and MIT emerged as the white knight fighting for truth, justice, and the Ivy League way, at least with respect to "charitable giving."

MIT also became something of a lone ranger, since out of the eight Ivies, only two, Brown and Cornell, bothered—or dared—to file amicus curiae briefs in support of MIT's case.

But the Ivy schools may have instilled more loyalty in their alumni than they believed. One of Washington's foremost antitrust plaintiff's attorneys says that before the MIT case went to court, he met with his counterparts at other leading firms to decide whether to drum up a class-action suit against the Ivies and go for those juicy triple damages. They decided not to. Such a lawsuit, the attorney says, "just didn't have a good feeling to us." —*L.M.*

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salary discussions not occurred.

So why aren't faculty across the country taking to their campus quads to protest all this? Mainly because they don't know about it. But also, perhaps, because those professors most likely to have been harmed by the practice—the untenured masses at the bottom of the ladder—are the least likely to protest. And there was probably an instinctive closing of the ranks against the Justice Department, in whose investigation many detected more than a whiff of Republican-era campus bashing.

For conspiracy-minded faculty, however, the news only confirms their latent suspicions about administrative malfeasance. Wells Keddie, who heads the faculty union at Rutgers, says he has long been convinced that "the presidents of various institutions—private colleges, state colleges, even medical schools—are meeting somewhere, because the kinds of things proposed to us in moments of stress are strikingly similar."

Stanley Aronowitz, a professor of sociology at the City University of New York, believes faculty were injured by collusion, and may continue to be injured by it—particularly if the issue remains "disappeared" from public view. Professors at all colleges, he believes, should "yell and scream about competition"; otherwise they are buying into a conspiracy of silence. "It's a paternalistic system," Aronowitz says. "Basically, you become part of the family, and they take care of you.

"They take care of you," he repeats. "They just don't *pay* you very much."

Liza Mundy is senior editor of the Washington City Paper *in Washington, D.C.*

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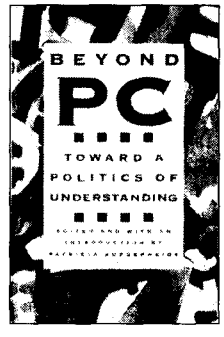

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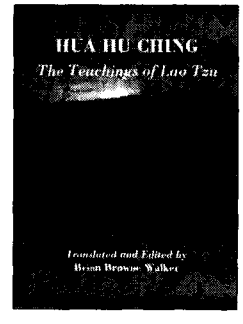

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BEYOND GOOD AND EVIL

MICHEL FOUCAULT'S DEATH VALLEY DAYS AND LEATHER

BY JAMES MILLER

A buzz of controversy precedes the publication of James Miller's book The Passion of Michel Foucault, *due out in January 1993 from Simon & Schuster. Miller—who won access to a number of Foucault's closest friends, including Daniel Defert, his longtime companion—has unveiled facets of the philosopher's personality that some of his followers would rather have kept under wraps: his preoccupation with death, his joyful expeditions into sadomasochistic eroticism, and his complex relationship with AIDS, which he may have contracted in the gay bathhouses of San Francisco and which killed him in 1984, when he was fifty-seven years old. But then, as Miller suggests in the following excerpt, you can't know the life of Foucault's extraordinary mind without delving into the life of his adventuresome body. Or, to put it in Foucault's own words: "The key to the personal poetic attitude of the philosopher is not to be sought in his ideas, as if it could be deduced from them, but rather in his philosophy-as-life, his philosophical life, his ethos."*

PHOTO BY XAVIER MARTIN

Night had fallen on Death Valley. Next to a car parked in the lot at Zabriskie Point, a portable tape recorder was playing a piece of electronic music, Karlheinz Stockhausen's *Kontakte*. Near the recorder sat Michel Foucault, alongside two young Americans: Simeon Wade, a professor of history, and Wade's lover Michael, a pianist and aspiring composer. As synthetic bleeps and blips filled the cool desert air, the three men stared silently into space. Two hours before, all three had taken LSD.

Foucault was about to enjoy what he would later call the greatest experience of his life—an epiphany that climaxed a series of similarly intense "limit-experiences" in the San Francisco gay community. As a result of these experiences, Foucault's thought would take a dramatic new turn, transforming, in paradoxical and surprising ways, his continuing effort to illuminate what Nietzsche had called "the riddle which man must solve"—the riddle of his own singular being.

Foucault had long rejected the traditional ways of approaching this riddle. To discover "what one is," a human being had to "open himself up to the multiplicities that traverse him from head to toe," undergoing "the most severe exercise in depersonalization," as the philosopher Gilles Deleuze once put it. It was in this spirit of rigorous self-effacement and deliberate self-destruction that Foucault had been trying for years to resolve Nietzsche's strange question: "How did I become what I am and why do I suffer from being what I am?" The most visible fruit of his efforts was his ongoing historical inquiry into the different "games of truth" through which a human being was brought to think of itself as mad, as sick, as criminal. But as Foucault had remarked in a 1969 essay, this inquiry did not stand alone. For "writing is now linked to sacrifice, to the sacrifice even of life: It is a voluntary obliteration of the self that does not need to be represented in books because it is accomplished in the very existence of the writer."

And so it was that Michel Foucault,

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self-described "militant and professor at the Collège de France," found himself, improbably enough, perched on the edge of a cliff in the middle of the desert in the spring of 1975, stoned on LSD.

Once more, in quest of himself he was obliterating himself—disorganizing his mind, surrendering his body, opening himself to the otherwise unthinkable, trying to unriddle the singular constellation of impulses and fantasies that had produced his works of fictive genealogy, works that the institutions of higher culture had already consecrated as evidence of a rare and sublime sort of genius.

Like a number of other pivotal events in his life, Foucault's Death Valley trip happened largely by chance.

It had all begun with a letter from Simeon Wade, an assistant professor at the Claremont Graduate School, a devotee of Foucault's work and also, perhaps just as importantly, an unabashed hedonist ardently committed to gay liberation. Wade had written to Foucault in the fall of 1974, soon after learning that the philosopher had agreed to spend the spring of 1975 teaching at UC Berkeley under the auspices of the French department. In his first letter Wade politely invited Foucault to give a public lecture at Claremont. Foucault demurred, pleading ignorance of his American schedule, but invited Wade to write him again, after he had arrived in Berkeley.

Wade did. In his second letter, he proposed a detailed schedule of seminars, lectures, and parties. He also audaciously proposed an excursion to Death Valley, suggesting that this was a special place where Foucault might feel "suspended among the forms hoping for nothing but the wind"—Wade was quoting a line from Antonin Artaud's *Voyage to the Land of the Tarahumara*, an account of the playwright's Mexican peyote experiments in 1936.

Although Wade did not explicitly say so in his letter, a similar experiment in Death Valley was precisely what he had in mind. After all, he remembers reasoning, "had not Artaud received his tongue of fire after taking peyote trips with the Tarahumara Indians in the Grand Canyon of Mexico? And couldn't we expect more, much more, from Michel Foucault?"

The great man did not respond. Wade was crestfallen. Still, he persevered.

Several weeks later, Foucault flew south to deliver a public address at UC Irvine, a short drive from Claremont. Wade, along with his lover Michael, went to Irvine to see the philosopher in person—and give him one last pitch. After the lecture, Wade and his companion fought through the throng of well-wishers engulfing Foucault. They introduced themselves, and Wade extended yet another invitation to visit Claremont.

"WE BROUGHT [illegible] FOUCAULT: YOU DISCIPLE"

Foucault begged off: "I fear I have been rude, but I have so many engagements while I am in California that I do not think I will have time to visit Claremont on this trip."

Wade would not give up. He suggested a one-day visit.

Foucault, apparently remembering Wade's second letter, fell silent. He sized up the unyielding disciples in front of him. There was no mistaking their seriousness. Foucault finally flashed his ivory smile: "But how can I see the Valley of Death if I only spend one day with you?"

The philosopher told Wade to call him at his office in Berkeley.

When Wade phoned the following week, Foucault's response was firm: "I have decided to visit you in Claremont. I hope we will have time to visit the Valley of Death."

Several weeks later, on a Sunday morning at the end of May, Foucault found himself in a car with Wade and his boyfriend, headed for Death Valley. The night before, Foucault had eaten dinner with his American hosts, listened to some music, and smoked some marijuana. So far, nobody had said anything about LSD.

"We have prepared something special for you to take in the desert," Wade remarked as they drove out of Los Angeles.

"What's that?" Foucault responded.

"We brought along some acid," the young professor explained. "We thought you might enjoy a visionary quest in Death Valley."

"I would like that," said Foucault without hesitation. "I can hardly wait to get started."

His eagerness is not surprising. As Wade well knew, the power of drugs to give rise to what Foucault called "thought as intensive irregularity—disintegration of the self" had long fascinated the philosopher. In a 1967 interview, he had defended the value of certain drugs as a means to breach cultural limits, allowing a person to enter into "a state of 'non-reason' in which the experience of madness is outside the distinction between the normal and the pathological." Since drugs, in general, dissolved fixed categories of thought, they "have nothing at all to do with the true and the false," Foucault wrote in 1970. "But perhaps if thought has to look mute animality in the face, the drug that mobilizes it, that colors, agitates, furrows, and dissipates it, that populates it with differences and substi-

"VISIONARY QUEST [illegible] DEATH VALLEY"

"[illegible] HIM: WE THOUGHT YOU MIGHT ENJOY A

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WADE KNEW HE WAS

tutes for the rare flash a continuous phosphorescence, perhaps this drug occasions a quasi-thought. Perhaps."

In this essay Foucault evoked the specific effects of opium (which "ensures a weightless immobility, the stupor of the butterfly") and also of LSD: "It no sooner sets aside the suzerainty of categories than it uproots the basis for its indifference and nullifies the gloomy grimace of mute animality, and it presents this univocal and acategorical mass not only as variegated, mobile, asymmetrical, decentered, spiraloid, and reverberating, but causes it to rise, at each instant, as a swarming of fantasm-events."

This mischievous passage is deliriously contrived—and slightly misleading. For, until his trip to Death Valley—and despite his lifelong experimentation with a variety of drugs, from hashish to opium, Foucault had never tried LSD.

"I have had the opportunity, but have never taken it," Wade remembers Foucault saying during their car ride to Death Valley. It was hard to find pure drugs in Paris, he later explained to Wade—but the crux of his hesitation,

WHY

he said, was personal. Whenever he had been offered LSD in Paris, Foucault's longtime companion, Daniel Defert, had refused for the two of them. "Perhaps he resists hallucinogens because he has a certain relationship to his body," Foucault mused to Wade. "After all, we are our bodies"—and, added the philosopher, after a pause—"something else" besides.

STONE MIGHT BLOW OUT

That was a problem. For how might LSD affect this elusive "something else"? French philosophers often talked in the most daring of terms about experimentation and cultural revolt; but like intellectuals everywhere most of them preferred to keep a tight rein on their minds. Sartre had once taken some mescaline under the supervision of the psychiatrist Jean Lagache in Saint-Anne Hospital, but the experience of losing control was disagreeable, and he swore never to touch the stuff again. Artaud, of course, had gone all the way—but he had also spent much of the following decade in an insane asylum. Foucault (and Defert, too) thus had every reason to carefully weigh the possible consequences of taking any drug as powerful as LSD.

And so did Wade. "I knew we were taking a risk," Wade recalls. "Ingesting the philosopher's stone might blow the fuses of the master thinker of our era." Or, perhaps even more disappointingly, "it might have no effect at all."

Wade's wager was simple: By taking Foucault on an LSD trip in Death Valley, he might produce what Wade imagined as "an intellectual power approaching the wonders of science fiction, something on the order of Dr. Morbius in *Forbidden Planet*, or the Galaxy Being from the first episode of *The Outer Limits*."

What happened in Death Valley would fall short of such bizarre fantasies. But it was remarkable enough.

After spending most of the day crossing the arid, empty expanse of the Mojave Desert, the three men arrived at Furnace Creek Ranch, a resort situated in an oasis just outside Death Valley. They checked into their room, and Foucault took a brief nap.

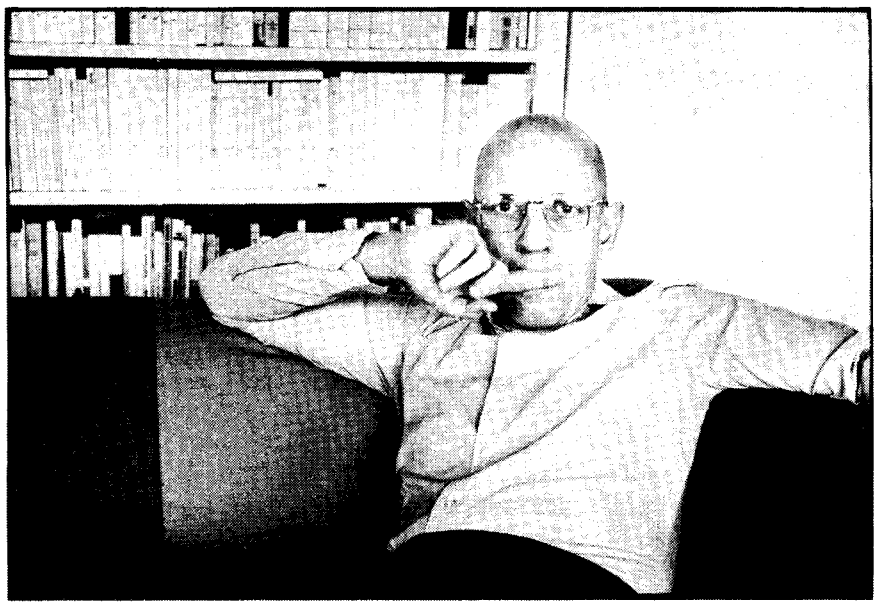
Refreshed, they drove into Death Valley itself. Parking at the observation point, they surveyed the desert floor, its rainbow hues blazing at sunset. After a short walk along an empty path, Michael stopped to begin the ceremony of ingestion.

He produced three tablets of LSD.

Looking worried, Foucault abruptly walked away.

When he returned, Foucault announced that he wished to take only half a dose, since this would be his first experience with a drug so powerful.

Wade took the philosopher by the hand. They went for a walk. The



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young professor patiently explained why, to enjoy the magical effects of the chemical elixir, it was necessary to take a full dose. Foucault thought it over. When they returned, he asked Michael how he should ingest the drug.

He then swallowed the tablet offered to him.

Two hours later, listening to Stockhausen and staring into space from his perch on Zabriskie Point, Foucault smiled and gestured toward the stars. "The sky has exploded," he said, "and the stars are raining down on me. I know this is not true, but it is the Truth."

Foucault fell silent.

Wade, doubtless relieved that the master thinker's mind had not yet melted like one of Salvador Dali's clocks, babbled on about the use of psychedelic potions among the ancient Sumerians. Finally, he, too, fell silent again.

The three men gazed at the black void overhead, the electronic music cascading in the background.

"At last I understand the meaning of Malcolm Lowry's *Under the Volcano*," said Foucault.

Lowry was one of his favorite novelists, and *Under the Volcano*, with its lyrical evocation of the alcoholic trances of the main character, the Consul, had long served the philosopher as a window on the otherwise inaccessible world of his former lover, the composer Jean Barraqué, who had died two years earlier of complications arising from alcoholism.

"The Consul's mescal," said Foucault, "served as a drug which filtered his perception in a manner similar to a hallucinogen."

For Lowry's character, for Barraqué—and for Foucault as well—drugs were a tool of thought. "Night, and once again, the nightly grapple with death," Lowry had written, describing the Consul's stream of consciousness under the influence of the Mexican liquor. "I think I know a great deal about physical suffering, but this is worst of all, to feel your soul dying. I wonder if it is because tonight my soul has really died that I feel at the moment something like peace. Or is it because right through hell there is a path, as Blake well knew, and though I may not take it, sometimes lately in dreams I have been able to see it?... I seem to see now, between mescals, this path, and beyond it strange vistas, like visions of a new life."

The LSD continued to grow in potency—and Foucault, too, began to sense "strange vistas, like visions of a new life."

Trying to take the measure of his feelings, Foucault conjured up the image of another kind of "limit-experience," one that had become routine for him in the previous weeks in San Francisco.

"The only thing I can compare this experience to in my life is sex with a stranger," he said. "Contact with a strange body affords an experience of the truth similar to what I am experiencing now."

Questions raced through Wade's mind. This was the moment he had waited for. What else was the great man thinking?

But Wade curbed his tongue: It would be inappropriate to pry.

Time passed.

The three men huddled close together as a strong and chilly wind buffeted the promontory where they were sitting.

At last Foucault spoke: "I am very happy." Tears were streaming down his cheeks.

"Tonight I have achieved a fresh perspective on myself," Foucault continued.

"I now understand my sexuality."

"We *must* go home again."

He paused.

"We must go home again."

He fell silent.

Foucault's visit to California changed his life.

It also changed the way he had been thinking about sex and sexuality.

When he returned to Paris in June, he set aside the voluminous rough drafts for his history of sexuality—hundreds of pages on masturbation, on hysteria, on perversion, on eugenics. Ignoring the mountain of manuscripts he had already completed, he threw himself into writing a small essay further elaborating his Nietzschean concept of power and describing, in highly abstract language, some of its implications for thinking about the body.

By then, Defert recalls, Foucault had given up his original plan for the monumental seven-volume work. Foucault wrote to Wade, reporting that his Death Valley trip had led him to shelve almost everything he had previously written about sexuality.

Though for several years he would pretend to be going forward as originally planned, he was, in fact, starting over.

The stage for his metamorphosis had been set in San Francisco. There the historian of sexuality had discovered—to his consternation and his delight—one of the most uninhibited sexual communities in history. And there, in the days leading up to his Death Valley epiphany, Michel Foucault's California odyssey had taken the first, and most fateful, of its unexpected twists.

San Francisco in those years had become a mecca for gay men: Between 1969 and 1973, some 9,000 flocked to the city, followed by 20,000 more by 1978. The origins of the mass migration lay in the so-called Summer of Love, in 1967. That was the year *Time* magazine advertised Haight-Ashbury

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as "the vibrant epicenter of the hippie movement," turning San Francisco into an international magnet for daredevil dropouts in quest of free sex, good acid, and altered states of consciousness. Most of the young tourists of the counterculture came and went quickly, but those who stayed transformed the temper and tone of the city's social and sexual mores. Group sex was in, promiscuity was hip, and so was an uninhibited openness to the polymorphously perverse. The small but growing number of gay nightclubs and bathhouses reflected the new mood. For the first time "orgy rooms" began to appear. And the city adjusted its policies to reflect the change in public opinion. Police raids diminished. In the mid-Seventies, the state of California decriminalized all sexual acts between consenting adults.

"SUCH A WAY OF LIFE [illegible] TO ME"

Foucault loved the unabashed conviviality and openness of the city's gay lifestyle. "In America," says Defert, "he had the possibility of different experiences that were organized socially.... When he was living in Sweden, a country of 'sexual liberation,'

AND DRUGS—HE FOUND [illegible]

people referred to all of their experiences in terms of psychology. What Foucault appreciated in the California culture was that these experiences were experiences of a community" rather than a psychological drama for individuals.

Above all, perhaps, what Foucault appreciated was the opportunity to explore more openly than ever before his longstanding preoccupation with sadomasochistic eroticism. Thanks to gay liberation, previously stigmatized varieties of erotic behavior had become the focus of defiantly public subcultures. And ever since his first visit to California in 1975, Foucault had made no secret of his fascination with the unusual array of pleasures to be found on Folsom Street—the hub of San Francisco's flourishing "leather" scene. By then, leather had become a sartorial as well as linguistic shorthand within the American gay community for men who were into sadomasochistic eroticism, or S/M. Like the sexuality it symbolized, the subculture's public style was rough, brawny, and flamboyantly theatrical. When the sun set on San Francisco, the dimly lit warehouse district that Folsom traversed filled up with men on motorcycles wearing blue jeans and black leather jackets, trying to look like the hoodlums from the Marlon Brando movie *The Wild One*. Many stuffed carefully color-coded handkerchiefs into a rear pant pocket to indicate their erotic preferences: A hankie in the left pocket signaled a sadist, or "top"; a hankie in the right a masochist, or "bottom." Blue was for old-fashioned fucking; black was for really serious S/M—and that was just the beginning. Thus flagging their inclinations, the men crowded into bars and bathhouses with names like the Barracks, the Brig, and the Boot Camp.

[illegible]

Each place offered a slightly different atmosphere, built around "fantasy environments"—many of them simulating situations that, historically, had been dangerous for gay men. "Glory holes" re-created toilet stalls. Mazes allowed players to safely reenact furtive assignations in dark places. Welcoming dungeons filled with whips and chains conjured up an image of prison as the cozy habitat of the sexual outlaw and his punishing "master." The menu of masochistic possibilities ran the gamut, from solitary confinement in a coffin to public humiliation on a cross. Depending on the club, one could savor the illusion of bondage or experience the most directly physical sorts of self-chosen "torture."

"I visited the area many times," the novelist Edmund White wrote of the Folsom neighborhood in *States of Desire*, his insouciant account of travels in the new gay America. "At the Black and Blue, the customers are so butch they swill Perrier water right out of the bottle (the bartenders jam the lime down into it). In the largest room a motorcycle rampant is suspended above the pool table under a heaven of twinkling electric stars. A bootblack plies his brushes and snaps his cloth below an old-fashioned stand from which a capped and goggled sadist can survey his minions. Two fenced-in yards open off this room; one is a corral for bikes, the other contains an al fresco bath tub in which a naked udinist can sit and gambol about in water jetting from human fountains."

[illegible]

Other places were darker and harder. Instead of communal warmth or a circus atmosphere of friendly revels, they offered dim rooms for group sex flanked by labyrinthine hallways lined with small cubicles, their doors left ajar, their nameless occupants silently waiting for "contact with a strange body."

Foucault was no virgin. But he'd never seen anything like Folsom Street.

At the beginning of his stay in California in 1975, he had sublet a student's apartment in Berkeley. Shortly afterward, however, he moved across the bay to a room not far from Folsom Street. With the help of a Berkeley colleague who was into the S/M scene, he went shopping, stocking up on the tools of the leatherman's trade (a black leather jacket, black leather chaps, a black leather cap with visor, and, for play, a variety of "toys": for example, cock rings, tit clamps, and handcuffs; hoods, gags, and blindfolds; whips, paddles, and riding

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crops; and so forth).

Much of the S/M world in France had long been furtive, somber, professionalized, the province of an old-fashioned "rough trade," whose clientele made trips to the docks of Le Havre to get beaten black-and-blue. Nothing could be further from the wide-open, almost giddy social whirl of the leather scene in San Francisco.

During their car ride to Death Valley, Wade had asked Foucault if he had been to Folsom Street. "Of course," Foucault answered, flashing a big grin. Even the kinkiest of the leather pleasure palaces, the notorious Barracks? "Yes," said Foucault. "What a tough place! Never have I seen such an open display of sexuality in a public bar." The bathhouses astonished him even more: "One night at the baths, I met an attractive young man who told me that he and many others go to the baths a few times a week, frequently under the influence of uppers and amyl." ("Uppers" are amphetamines that stimulate the nervous system, producing a sense of heightened bodily energy and mental acuity; "amyl" is amyl nitrite, or "poppers," in those days one of the most commonly used drugs on the gay scene. "Immediately after inhaling," as one expert describes the sensation created by amyl nitrite, "the user can tolerate more pain than normal, and the induced dizziness after a number of 'hits' over perhaps an hour's time creates a pleasant, glowing inner warmth.")

"Such a way of life," Foucault exclaimed to Wade, "is extraordinary to me, unbelievable. These men live for sex and drugs. Incredible! There are no such places in France."

Foucault found the scene irresistible.

"There was something explosive about his fascination," recalls Leo Bersani, a professor of French and probably Foucault's closest friend at Berkeley. "I mean, the scene was fun—but it wasn't *that* much fun!"

Bersani, like others, was taken aback by the gusto with which Foucault plunged into every aspect of the leather scene, as if galvanized by the spectacle of excess. "I felt there was some sort of European version of glamorizing certain things, or of aestheticizing them," says Bersani. "I think he thought that I was too rationalistically skeptical about some of these things, which I was—I've never had any interest in drugs. So we didn't talk about some of this.

"At the same time, he was one of the only French intellectuals who, when he came to America, seemed able to open his eyes. And what he opened his eyes to was the whole California and San Francisco gay scene, and drugs. And all this meant something to his mind. It was not simply a matter of having a good time. You know, a lot of the French come over, go out, they're bad boys, they go home—and it doesn't mean anything. But that wasn't true of Foucault. These were all important

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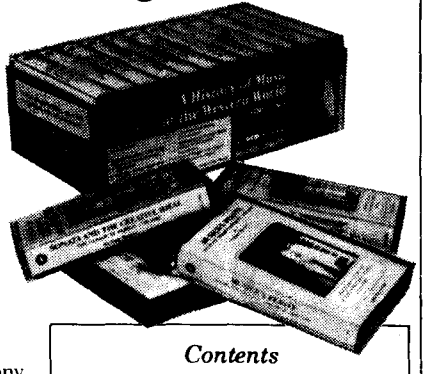

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experiences. The life of his body was important to the life of his mind."

It would be several years before Foucault would talk openly about S/M. His reticence is scarcely surprising. Along with incest and boy love, S/M is still one of the most widely stigmatized of sexual practices. Although it is not actually illegal in the United States, laws such as those regulating prostitution and "indecent behavior" and prohibiting assault are sometimes used to harass and persecute members of the S/M community. (A person cannot legally consent to an "assault.")

That Foucault ultimately *did* discuss S/M in public is testimony to his own considerable courage. He addressed the subject in passing in several conversations published after 1979 and also discussed S/M at length in two major interviews with gay activists.

"I don't think that this movement of sexual practices has anything to do with the disclosure or the understanding of S/M tendencies deep within our unconscious," Foucault said in a 1982 interview that was later published in the Los Angeles–based gay magazine *The Advocate*. "I think S/M is much more than that: It's the real creation of new possibilities of pleasure." Through S/M, he continued, people are "inventing new possibilities of pleasure with strange parts of their body—through the eroticization of the body. I think it's a kind of creation, a creative enterprise, which has as one of its main features what I call the desexualization of pleasure. The idea that bodily pleasure should always come from sexual pleasure, and the idea that sexual pleasure is the root of *all* our possible pleasure—I think there's something quite wrong."

In this context, Foucault had words of praise for drugs, which he said "can produce very intense pleasure"; for the theatricality of S/M, which permitted players to act out a variety of roles in a variety of scenes and settings; and also for the bathhouse as an institution that facilitated making "contact with a strange body."

Foucault told his interviewers that "the S/M scene is very interesting because it is a strategic relation, but it is always fluid. Of course, there are roles, but everybody knows very well that the roles can be reversed. Sometimes the scene begins with the master and slave, and at the end the slave has become the master. Or, even when the roles are stabilized, you know very well that it is always a game: Either the rules are transgressed, or there is an agreement, either explicit or tacit, that makes them aware of certain boundaries." In such a game, to borrow one of Foucault's hermetic formulations in the history of sexuality, "pleasure and power do not cancel or turn back against one another; they seek out, overlap, and reinforce one another. They are linked together by mechanisms and devices of excitation and incitement."

The bathhouse, by contrast, allowed a quite different kind of game to unfold, one that was unpredictable, anonymous, random. "I think that it is politically important," Foucault said in an interview with Jean Le Bitoux, a gay activist in Paris, "that sexuality is able to function as it functions in the bathhouses. You meet men there who are to you as you are to them: nothing but a body with which combinations and productions of pleasure are possible. You cease to be imprisoned in your own face, in your own past, in your own identity.

"It is regrettable that such places for erotic experience"—for limitless anonymous encounters—"do not yet exist for heterosexuals. For would it not, in effect, be marvelous to have the power, at any hour of day or night, to enter a place equipped with all the comforts and all the possibilities that one might imagine, and to meet there a body at once tangible and fugitive? There is an exceptional possibility in this context to desubjectify oneself, to desubjugate oneself, [to] desexualize oneself [by affirming a] non-identity [through] a kind of plunge beneath the water sufficiently prolonged that one returns from it with none of this appetite, with none of this torment one sometimes still feels even after satisfying sexual relationships."

Foucault did not say much in public about the specific instruments and practices of S/M. But what he did say suggests that this variety of "limit-experience" had a profound philosophical significance for them.

"Physical practices like fist-fucking," he explained to Le Bitoux in 1978, "are practices that one can call devirilizing, or desexualizing." (Fist-fucking, the careful insertion of one person's hand and forearm up another person's ass, is for many, like a number of other S/M techniques, all foreplay and no climax: Its pleasures stop short of orgasm.) "They are in fact," Foucault continued, *"extraordinary falsifications of pleasure,* which one achieves with the aid of a certain number of instruments, of signs, of symbols, or of drugs such as poppers and MDA." With the help of the right "instruments"

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(tit clamps, cock rings, whips, chains, lancets) and "symbols" (cells, the operating table, the dungeon, and the crucifix), one might be able, as Foucault explained to Le Bitoux, "to invent oneself"—to make a new "self" appear—and also "to make of one's body a place for the production of extraordinarily polymorphic pleasures, while simultaneously detaching it from a valorization of the genitalia...and particularly of the male genitalia."

In these remarks, perhaps the most startling single word is "falsifications." It is an unusual term in Foucault's vocabulary. But it does appear in one other important context; namely, in his discussion, in his first series of lectures at the Collège de France, of Nietzsche's theory of knowledge—of "truth" as a product of "a primary and always reconstituted falsification, which establishes the distinction between the true and the false."

It is as if Foucault wished to suggest that S/M was itself, in some way, a kind of Nietzschean "game of truth"—a game played with the body itself.

To regard S/M as an occasion for the production of a singular kind of truth seems, at first glance, farfetched. Yet Foucault himself in those years spoke of an "erotics of truth." He talked of a "relentless search for a certain truth of pleasure"—a "truth" approached through "experience, analyzed according to its quality, pursued throughout its reverberations in the body and the soul." A "quintessential knowledge," as Foucault called it, this "erotics of truth" was "transmitted by magisterial initiation, with the stamp of secrecy, to those who have shown themselves to be worthy of it, and who would make use of it at the very level of their pleasure, to intensify it and to make it more acute and fulfilling."

This description certainly fits the subculture of S/M. Still, as Foucault well knew, most people—and certainly most of his fellow philosophers—could scarcely imagine approaching either truth or pleasure through initiation into an esoteric erotic practice. Indeed, what kind of "truth" could such a practice express?

In a series of lectures delivered in 1973 and 1974, and subsequently incorporated into several of his texts, Foucault indirectly addressed this question by developing a distinction between two divergent approaches to truth, one emphasizing a family of practices that Foucault defined by their common use of *"l'enquête,"* the other emphasizing a group of esoteric rituals that he defined by their recourse to *"l'épreuve."* *Enquête* can be rendered into English as "inquiry," "survey," or "inquest"; *épreuve* can be translated as "ordeal," "test," or "trial."

The idea of a truth that could be approached through an inquiry was, according to Foucault, distinctly modern, and one of the methodological foundations of contemporary science. In an inquiry, one gathered evidence on the assumption that truth was objective, the sort of thing that could be confirmed by anyone with the appropriate training and type of

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G. Douglas Atkins

Atkins addresses the often lamented state of scholarly and critical writing as he argues for a criticism that is at once theoretically informed and personal. The revitalized critical writing he advocates may entail—but is not limited to—a return to the essay, the form critical writing once took and the form that is now enjoying a resurgence of popularity and excellence.

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knowledge. Such a model of inquiry became central to the judicial process in the modern state—and also to scientific procedures for gathering information about the natural world. Once this model was assimilated into the techniques and tools of controlled laboratory experimentation, in the final decades of the eighteenth century as Foucault dates the transformation, the kind of truth verified by scientific inquiry was taken to be universal and independent of time and place, since different researchers in different laboratories could confirm the validity of observations made by others elsewhere.

This scientific concept of truth has proven its power in practice. Still, as Foucault pointed out in an essay contrasting *l'enquête* and *l'épreuve*, "We also find profoundly rooted in our civilization another idea [of truth], repugnant to both science and philosophy." Within this shadowy countertradition, truth appears as the singular product of "propitious moments" and "privileged places" where a ritualized "ordeal" can unfold.

The "privileged places" that Foucault mentioned include Delphi, where Socrates received the oracle that triggered his own lifelong quest to know the truth. He also evoked the caves in the desert where the early Christian ascetics, such as Saint Anthony, retreated to joust with the Devil, testing the mettle of their faith.

And the "propitious moments" that Foucault discussed include the "crisis" in premodern medicine; the ancient art of torture; and the martial pageantry of the tournament, in which a turbulent spirit of aggression was made manifest, and honored, through the organized bloodshed of public war games.

Did S/M belong to this occult and discredited way of producing a singular—and potentially transformative—kind of truth?

In an interview conducted in 1975, shortly after he returned to France from California, Foucault certainly implied as much. Through a certain kind of *épreuve*, he said, one might put the truth of the body to the test and verify for oneself its formless, desexualized flux. This one might do by deliberately exploring "the slow motion of pleasure-pain," as the philosopher discreetly put it. Rocked to and fro, drifting from feelings of pain to feelings of pleasure and back again, buffeted by wave after wave of unfamiliar sensations, the habitual dispositions of the body seemed to break down, its instincts and drives turning into a teeming mass of "formless pseudopods"—as if every zone of the body, like an amoeba through its pseudopodia, was now able to change its shape constantly. "It is a matter of a multiplication and burgeoning of bodies, [producing] an exaltation of a kind of autonomy of its smallest parts, of the smallest possibilities of a part of the body," remarked Foucault, trying to evoke the experience. "There is a creation of anarchy within the body, where its hierarchies, its localizations and designations, its organicity, if you will, is in the process of disintegrating.... This is something unnameable, useless, outside of all the programs of desire. It is the body made totally plastic by pleasure: something that opens itself, that tightens, that throbs, that beats, that gapes."

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The ability to transcend every fixed form—the capacity that Nietzsche called the "will-to-power"—was, as Foucault reiterated in 1983, always "limited and determined." As Nietzsche had lamented a century before, "During the brief lifetime of a man, the effective motives are unable to scratch deeply enough to erase the imprinted script of many millennia."

But Foucault had also argued throughout his life that the human being, though trapped in "general structures," was not without resources for escaping the oppressive power of those structures, if only for a moment—and perhaps even "scratching" deeply enough to obliterate, however temporarily, "the imprinted script of many millennia." As he put it in a 1971 essay on Gilles Deleuze, a "perverse and theatrical exercise," by putting into play our "wicked will," might paradoxically produce a "sudden shift of the kaleidoscope, signs that light up for an instant the results of the thrown dice, the outcome of another game."

The "kaleidoscope" had dramatically shifted for Foucault in California in the spring of 1975.

Though it would take him years to collect his thoughts about what had happened, and to express his sentiments openly, he seems to have felt that his "ordeals of truth" on Folsom Street and in Death Valley, in concert with his experience of gay liberation in San Francisco, had imbued him not only with a new understanding of his sexuality but also with a new feeling of power—and a new, and utterly unexpected, sense of freedom.

James Miller is a professor and director of liberal studies at the New School for Social Research. He is the author of "Democracy is in the Streets": From Port Huron to the Siege of Chicago; Rousseau: Dreamer of Democracy; *and* History and Human Existence—From Marx to Merleau-Ponty.

The Passion of Michel Foucault, *by James Miller, to be published by Simon & Schuster. © 1992 by James Miller.*

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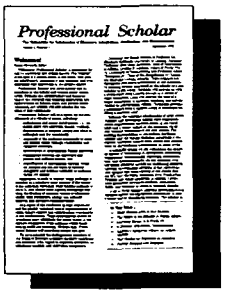

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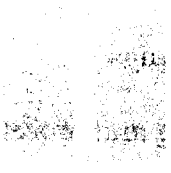
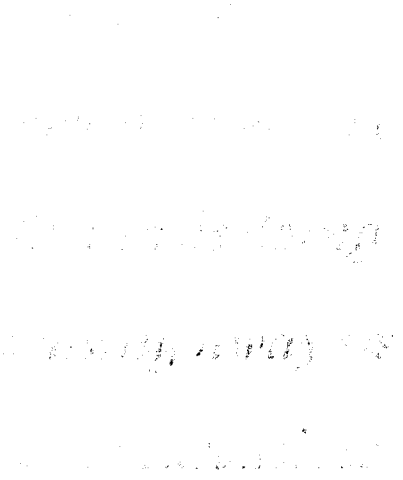
THE IMPOSSIBLE PRESIDENCY



It was a lovefest of the warmest and fuzziest kind: Brandeis University's forty-first commencement last May, in its spanking new sports center. There was an exuberant welcome for the honorary-degree recipients, a group that ranged from former Soviet dissidents Elena Bonner and Natan Sharansky to composer and record producer Quincy Jones. Upon being handed his doctor of music degree, Jones even broke into a chorus of "We Are the World."

But the real star of the show was an unassuming bespectacled physician named Samuel O. Thier. Thier had just completed his first year as Brandeis's sixth president, and when he was introduced, he received a standing ovation from two unlikely contingents in the audience: the class of 1992 and the board of trustees. These days, it's hard to imagine a university president so beloved by students and trustees alike, but when Thier reached the podium, he invited yet another group into this big, happy family. He asked the smattering of faculty members in attendance to stand, then urged the audience to give them a hearty round of applause.



The mounting elation at the gathering, however, seemed induced not so much by a spontaneous overflow of mutual admiration as by a general sense of relief. By the time Thier arrived at Brandeis, at the end of a problem-plagued search and on the heels of a deeply unpopular presidency, the Massachusetts university had been analyzed in newspaper articles across the country as a school on the verge of a nervous breakdown. According to these reports, the nation's only Jewish-sponsored secular university had come perilously close to disavowing its 4,000-year-old heritage. Pork and shellfish—the Ur-symbols of goyish uncleanliness—had been introduced into one of its dining halls. The names of Jewish holidays had been dropped from its calendar. And the Hebrew word for truth—for *truth!*—had been deleted from the university logo. Thier's predecessor, Evelyn E. Handler, was held responsible for this ethnic scrubbing; her departure was widely perceived as a just-by-the-skin-of-our-teeth escape from Wonder bread assimilation.

I came to graduation to do a profile of Thier, about whom, it turned out, nobody could think of a single bad thing to say; what they did offer was a series of almost cartoonishly high hopes. As sociology professor Gordon Fellman—author of an article critical of Handler in the liberal Jewish journal *Tikkun*—says, "It's just amazing how everybody seems to trust him." Thier has been hailed as a messiah in the *Boston Sunday Herald Magazine*, the *Boston Globe*, even *The New*

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York Times. But however much good will Thier has behind him, he has several daunting tasks ahead of him: dealing with budget shortfalls (between $5 million and $7 million annually, about 5 percent of the university's operating budget); upgrading admissions standards (the average combined SAT scores of Brandeis students has dropped some 50 points since 1988); reaching out to younger Jewish donors; and resolving racial tensions on campus (especially strong between African-American and Jewish students).

The university's first president, 93-year-old Abram Sachar, can be held partly—and perhaps primarily—responsible for driving all his successors from office.

But as formidable as these problems seem, few people I talked with on campus appeared interested in addressing them. What they wanted to talk about was the question of Jewish identity—and how Evelyn Handler had bungled it. In an era when the popularity of college presidents is at an all-time low, Handler was spoken of about as warmly as, say, Woody Allen at a Farrow family gathering. "I'm still so angry I don't even want to talk about her," says Albert Axelrad, the school's rabbi. "We would have been better off if we never knew her. It was like a bad dream," says Norman Rabb, the last founding trustee still on the board. "There is a group on the faculty among whom she is the Devil incarnate," says one longtime professor.

The closer I looked, the more I began to believe that the fuss about Handler was not about Handler at all, but about something much deeper: the *tsuris* of governing a school that has become—to judge by its founding purpose—superfluous.

Brandeis was established in 1948 as a nonsectarian alternative for Jews excluded by quotas from the nation's most prestigious halls of higher learning. It obviously doesn't serve that purpose anymore. Nor is it any longer the compelling choice that it once was for women who didn't want to go to preppy all-girl's schools like Smith. Brandeis, early on, grew strong by exploiting the blind spots and biases of the Ivy League. It benefited from its reputation as a champion of underdogs to attract such top-notch scholars as Herbert Marcuse, Abraham Maslow, Howard Nemerov, Adrienne Rich, Max Lerner, and Irving Howe. It developed an appealing aura of goateed hipness by tapping into the intellectual and political ferment of the Jewish community in the Fifties and Sixties. But what's the point of a Brandeis in the Nineties? Jews and women can go pretty much wherever they want; Jews are no longer on the cutting edge of social liberalism. As alumnus and former trustee Martin Peretz, editor in chief of *The New Republic,* puts it, "The rationale [for Brandeis] is at least at this point not very clear."

But when I asked faculty and administrators at Brandeis why Handler might have wanted to rethink the school's reliance on Jewish symbols, few of them pointed to the university's dilemma: the obsolescence of its original mission and the need to shore up its appeal. Instead, they came up with an explanation that was startlingly and unconvincingly *ad feminam.* It was, they said, because Handler was not comfortable with her own religion. Some people even went so far as to call her, off the record, a self-hating Jew. As one of her few defenders, City College of New York emeritus history professor Bernard Bellush, recently put it in a letter to the Jewish weekly the *Forward,* "It is ... terribly sad to see officers, trustees, and faculty of Brandeis University not only forget the seminal contributions of Evelyn Handler but resort to the historic Soviet technique of making a nonperson of a former president."

The real story behind the Handler years, I decided after dozens of interviews, visits to campus, and a long lunch with Handler herself, is not one of a campus being sold down the river by an indifferent president, or even by a self-hating Jew. It is partly the story of a glorious past paralyzing an uncertain present, but it is mostly a story of bitter personality conflicts among a fiery and impolitic female president, a meddlesome former president, and a fractious board of trustees. It is less a biblical-style parable about religious betrayal and its consequences than the tale of one woman's descent into management hell. It is also, it turns out, a story entirely typical of Brandeis.

hen I met Evelyn Handler last summer in a Portsmouth, New Hampshire, Sheraton Hotel for the first interview she had granted since leaving Brandeis, she was still unemployed, and alternately bitter and pragmatic. She had been hard to find, since she forbade the school to give out her phone number or address. "Going to Brandeis was the worst decision I have ever made in my life, and I will never be able to make it right," she said, gazing out over a scrap-metal dump at the harbor's edge. "No one likes to be hated, and I suppose some people did hate me. I've been learning to understand that now." Later in the conversation, she became downright magnanimous. "I loved that institution... and I wish it well in the future."

Handler is nearly six feet tall and has dark, chiseled features and a slight accent that betrays her Hungarian origins—her imposing stature, looks, and voice could not be more unlike those of the user-friendly Thier. Born in 1933 in Budapest, she moved with her

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family to New York City when she was seven. Raised Orthodox and now a practicing Reform Jew, she earned her doctorate in biology from New York University and became a research biologist. In 1977 she was appointed dean of science and mathematics at Hunter College and in 1980 president of the University of New Hampshire.

At UNH Handler steered the school through state budget cuts and helped get federal funds to build an ambitious research center for the space, earth, and ocean sciences. The building was dedicated just this year. When she left, New Hampshire's governor called her "an exceptional administrator, educator, and a dedicated public servant." Chris Balling, a physicist and former president of the faculty union at UNH, strikes a more credible note when he says faculty harbored "no strong negative feelings" toward Handler, adding, "She just really wasn't here that long."

Two years after she arrived at UNH Handler was asked by Brandeis trustees to apply for that school's presidency. When she was offered the job Handler appeared to be on the fast track—about to become one of the very few female presidents of a major research university in the nation. She had no idea how quickly she would derail.

In fact, Handler says there was a lot she didn't know about Brandeis when she agreed to become its president. She didn't know, for example, that trustees had already spent several months looking for a replacement for Marver H. Bernstein, a president who, as one trustee diplomatically says, "had overstayed his welcome." She didn't know that the trustees were bitterly divided over two other candidates—at least one of whom had already turned them down—and that she was being courted as a compromise. She didn't know that even as the board was deciding to offer her the position, a third of Brandeis's large board opposed her. In retrospect, Handler says, she should have heeded a warning offered her before she started.

During her first trip to the campus to speak with the search committee, Handler met with Bernstein privately. "I had barely sat down on the sofa when he said to me, 'Why are you coming here? I have been here for ten years and I have been miserable every day,'" recalls Handler. "Why?" she asked Bernstein. "Because of the old man," he replied. At the time, Handler wrote the comment off, convinced Bernstein had become bitter. These days, she describes his words as "prophetic."

Bernstein was referring to Brandeis's first president, Abram Sachar, who prior to holding that job had been a well-regarded scholar of modern English and European history and the national director of Hillel Foundation. His greatest strength was as a fund-raiser. During his twenty years as president, Sachar drummed up the money that created most of Brandeis's twenty-two academic departments and more than twenty graduate programs. "I didn't treat this as just a university," Sachar told me in the robing area just before last spring's commencement. "It's a mission." By 1968, however, Sachar was nearing seventy, and the trustees decided it was time for a new president. Sachar was given the newly created position of chancellor, later changed to chancellor emeritus.

When she became president of Brandeis, Evelyn Handler was on the fast track, one of the very few female presidents of a major research university. Almost two years after being forced out, she is still unemployed.

But if Brandeis administrators hoped that Sachar's active involvement with the school's affairs would dwindle with his new title, they would be disappointed. He stayed on in the president's mansion and continued to make every aspect of college business his business, to the dismay—and often to the detriment—of his successors. "I talk with a heavy heart about this," says Irving Schneider, a well-known philanthropist and vice chairman of the board of trustees. "Abe was a great man in his day. He built the university. But he should have left." Martin Peretz—who was a student at Brandeis during Sachar's presidency—is blunter. As a chief executive, "Sachar behaved," Peretz says, "like the owner of a sweatshop," overriding departmental appointments that didn't please him and otherwise running the school as he pleased. Then, Peretz adds, "he stayed around to torment everybody."

And he's still there. At ninety-three, Sachar goes to his office in the Sachar International Building every day and clearly gets a kick out of being a living legend. He is lucid and can be quite charming. That charm obviously still has some hold over the board of trustees, whose meetings he occasionally attends. Among his many other credits is the fact that Sachar can be held partially—and perhaps primarily—responsible for driving all of his successors out of office. His immediate successor, civil rights lawyer Morris Abram, left Brandeis after just two years; in his autobiography, Abram describes how Sachar deliberately set out to sour what had originally seemed like a dream job by campaigning against Abram's least efforts at change.

The board designed the next presidency to be an interim one, in order to find a recruit worthy of Sachar. The candidate they found after a two-year search, Marver Bernstein, a political scientist who was dean of the Woodrow Wilson School at Princeton, became Brandeis's fourth president.

By the time Bernstein left his post, he, like Handler after him, was roundly disliked. Former associates say that Bernstein was not an adept fund-raiser, and

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under his stewardship, the school developed a reputation for uncontrolled spending. Twice during his presidency he took the unpopular step of selling land adjoining the Brandeis campus to raise money. Bernstein and Sachar never got along, and their aversion toward each other deepened over the years. When Bernstein left, it's fair to say many people were glad to see him go. (Two years ago, while on vacation with his wife in Cairo, Egypt, Bernstein died in a hotel fire.)

The board, which has always been a weak link in Brandeis's leadership chain, could not agree on a candidate to replace Bernstein. Peretz led a contingent backing Leon Botstein, the precocious young president of Bard College. But Peretz couldn't muster a majority; he claims it was because Botstein was too frank about the need to balance Brandeis's budget. Joel Fleishman, currently senior vice president at Duke University, was another serious candidate and says he was all but offered the job—and decided against it. Handler was recruited late in the process.

When she arrived on campus, the school was saddled with a deficit of about $12 million, and the skirmishes among Sachar, the board, and the executive office had begun to seem like an inescapable part of the job. But Brandeis still enjoyed a topflight academic reputation. In 1985, it joined the Association of American Universities, becoming one of the top fifty-eight research institutions in the United States and Canada. The large ratio of graduate to undergraduate students—800 to 2,900—gave Brandeis a unique mix among small research universities. But the school still needed an angle that would bring to its doors a larger share of a diminishing pool of qualified applicants. "The good students are as good as they've always been ... but the middle level has dropped somewhat," says Karen Klein, associate professor of English and director of the humanities program.

Early in her presidency, Handler sided with the students, faculty, and alumni who felt the school needed to attract more non-Jews by creating a more ecumenical atmosphere. Focus groups Handler ordered showed that many potential applicants, Jews and non-Jews alike, saw the school as a strictly Jewish place. "It was known as a parochial institution," she says.

Samuel Thier accepted the Brandeis presidency because the school mattered to him as a Jew: "I didn't want to see it go under."

"The goal of what she was doing was to broaden the student base, and that was correct," says Irwin Levitan, professor of biochemistry. But putting that idea into practice proved tricky. Those on the other side of the debate—call them the traditionalists—turned out to be extremely thin-skinned. Changes, if they were to be made at all, had to be made delicately.

But delicacy, alas, was not Handler's strong suit. "She conducted an imperial presidency," says Paul Levenson, the trustee who chaired the search committee that hired Handler. David Weiser, president of the student senate last year, says, "The administration was run as an autocracy. Handler didn't have the respect of the faculty and the students." Peretz—one of her chief opponents—observes, "She didn't know anything about the sociology of the Jewish community.... She didn't understand the valence of symbols."

For her part, Handler complains that a host of people on campus were against her from the start. "I learned what meanspirited was, what that word meant, every day when I got to Brandeis," she says. Handler's personal shortcomings aside, there is evidence to suggest she's right—that her enemies deliberately exploited the Jewish issue to discredit her. For one thing, her record is not without luster. In her seven years at Brandeis, she put together the deal to build the $25 million Gosman Sports and Convocation Center, where commencement was held last spring; she oversaw a successful $200 million capital campaign; she raised money for a multidisciplinary center for the social and natural sciences; she created a department of computer science; she brought new technology to an administrative infrastructure woefully in need of updating. Ironically, given her reputation for playing fast and loose with the school's Jewish heritage, Handler also built up the school's Near Eastern and Judaic Studies department, adding five positions and protecting it from budget cuts. Donations to the school in Handler's last active year as president totalled $11 million, about $2 million more than at any time since she's left. And of the three incidents most often cited as proof of her insensitivity to all things Jewish—dropping the Hebrew word for truth from the school logo, adding pork and shrimp to the campus menu, and removing Jewish holidays from the calendar—only one of them was her doing, and, on closer examination, even that episode proves to be less significant than it was cracked up to be.

To begin with, the elision of the word for truth (*emet*) from the logo, as symbolically incendiary as it proved, turns out to have been authorized before Handler even came to Brandeis. "That business all originated in the waning days of the Bernstein administration," says Levenson. In fact, in what university spokesman David Rosen calls "a cruel irony," the first use of the modified logo was on the invitation to Handler's inauguration—a matter of protocol she would hardly have attended to at the time. Nevertheless, she says, "That [incident] became a symbol for a word I'd never heard of before—'dejudaification.'"

When Handler decided to introduce

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pork and shellfish into what was already a nonkosher dining hall, she did so on the basis of a report—approved by the board of trustees and written by a board-appointed Yale scholar—that called for a more "international cuisine" at the school. (The changes did not affect another dining hall in another building, which was kosher.) The menu already included cheeseburgers, in violation of kashruth, the dietary laws that forbid mixing milk and meat, and Handler decided to add pork, she says, because Asian students asked her to. But the pork and shellfish still became a rallying point for people who felt Handler simply lacked the *Yiddishkeit* to run Brandeis.

As for Jewish holidays being referred to on the calendar by the unwieldy locution "no university exercises," Handler takes full blame. However, it was little more than a typographical alteration: The names of the Jewish holidays were not dropped from the calendar; they (and the names of the Christian holidays) were moved to the bottom of the page.

At a school as sensitive and ambivalent about its Jewish identity as Brandeis, even changes as seemingly superficial as these took on a life of their own. Students began a nationwide letter-writing campaign to Jewish newspapers, and a torrent of bad publicity followed. In one letter, a group of ten undergraduates calling themselves the Brandeis Anti-Dejudaification Coalition wrote that they were "outraged at the addition of pork and shellfish to the Brandeis cafeterias ... and many other changes, all of which were instituted to de-emphasize the Jewish character of Brandeis."

In the spring of 1988, this student group erected shanties on campus, dubbing their makeshift community "Pigtown." Handler and other former administrators say they were told Sachar met with the students and encouraged their efforts, a charge he denies.

Whether or not he aided and abetted the Pigtowners, Sachar clearly did scheme against Handler. Peretz, who never hid his contempt for the new president, says he got a call from Sachar shortly after Handler's arrival. At first Sachar had seemed to support Handler, but now, Peretz says, Sachar wanted to enlist him in some petty piece of anti-Handler plotting. In a column in the *Forward* published at the time of Handler's resignation, Bernard Bellush describes a phenomenon Peretz also recalls: how, throughout the Bernstein and Handler presidencies, Sachar crisscrossed the country paying courtesy calls on donors and raising money. He never saw fit to mention these trips to either president and disbursed the money to faculty and students whenever he pleased. Trustee Irving Schneider says there is "no question" that Sachar (and eventually board chairman Louis Perlmutter, an investment banker at Lazard

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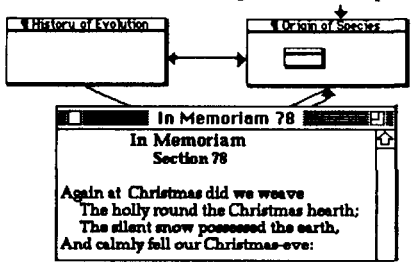
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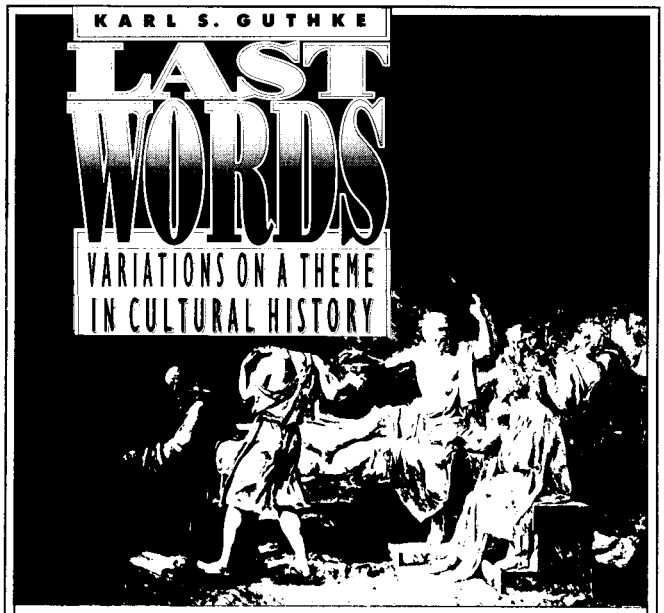

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Frères in New York City who had battled with Handler over how to reduce the university's deficit) conspired to drive Handler away from Brandeis. Sachar "had been undermining me for years," Handler said with seething rage during our interview. "When he made up his mind to get me, he did it with every force, every vile bit of anger he could muster."

Did her gender contribute to her difficulties? It's hard to say. "Judaism is an extremely patriarchal religion," notes Karen Klein. But she doesn't think sexism played much of a part in Handler's story, unless it was an "unconscious sexism." Handler, however, has come to believe that sexism did play a part in her downfall. "I just don't think they wanted a woman president," she says. And Handler's personal style—which tends more toward the headstrong than the conciliatory—defies traditional expectations of women, even women who have become college presidents.

When Handler okayed the serving of pork and shellfish in one campus dining hall, critics accused her of lacking the Yiddishkeit to run Brandeis.

It is, in fact, her personal style that keeps Handler from being a blameless player in this drama. Many people charge that, despite early optimism about her presidency, Handler proceeded to alienate large segments of the university with a quick temper, a heavy-handed managerial style, and a devastating lack of political skills. Her unpopularity made it impossible to drum up support for her programs. A proposal to increase revenues by increasing the number of undergraduates and by starting a graduate program in business—moves she said would have saved professors' jobs—met with strong resistance from the faculty. Handler, her critics claim, did not accept criticism well but doled it out liberally. One trustee who otherwise supported her recalls with embarrassment how he once stood awkwardly in her office while she berated a faculty member. And though she was generally charming one-on-one, some say Handler could be off-putting in public settings. "She couldn't make a speech to save her ass," another trustee says.

But perhaps her biggest error in judgment was taking on Sachar. Instead of securing his loyalty, even if it meant humoring the old man, Handler tried to sideline him. "I didn't give him enough respect, didn't ask him to speak at enough meetings," says Handler. "We were playing 'Who's Really President?'" Former employees recall hearing Handler cursing at Sachar through the closed door of his office during one memorable altercation. For his part, Sachar says, "I never interfered." But he admits he and Handler did not get along particularly well. "That was simply a question of personality. She has a short fuse, and she couldn't compromise. She treated me not as a colleague, she treated me as a rival. I think she felt upstaged."

Toward the end of lunch, I suggest to Handler that she might not be as politic as a university president needs to be. "I think that's probably fair," she responded unhesitatingly. "There were occasions where being politic was not foremost in my mind."

As her relationship with Brandeis became increasingly stormy, former board chairman Leonard Farber says, "There came a point at which it probably would have been wise for her to resign." But, like Bernstein before her, she wouldn't. After a protracted negotiation with the board, Handler agreed to quit; she got a year's grace period and began a job hunt, finally landing on the short list for the presidencies of Rutgers and Ohio State universities. But even as she was composing her letter of resignation, someone—she thinks it was a student on the Brandeis Anti-Dejudaification Coalition—leaked the news of her imminent departure to *The New York Times*. A subsequent article hinted at the possibility that she was being forced out. Her departure date was moved up, and her name was removed from the short lists. She left, all but unemployable, in the spring of 1990, another victim of Brandeis's impossible presidency.

After Handler's departure, Brandeis's board of trustees made a series of blunders that—as if to underscore the school's general sense of malaise—almost blew the search for the next president.

At first, the board found three solid candidates: Stuart Eizenstat, a former aide in the Carter White House; Joel Fleishman of Duke, whose hat had been in the ring during the previous search; and Sol Gittleman, provost at Tufts. But, unfortunately, recalls Heron Simmonds, a former student-body president who served on an advisory board to the search committee, "The trustees started to celebrate before the process was over, because they had so many good candidates." Before the trustees got around to offering the job to Eizenstat or Fleishman, someone leaked the names of the finalists to the press. When Eizenstat was ultimately offered the job, he declined it, citing an existing commitment to his law firm. The board then waved the position in front of Fleishman, who also turned them down; he says now that he simply believed the job would have been too taxing for him. Gittleman, who had been described in the press as the third choice, also withdrew.

A public relations disaster loomed until Thier entered the picture on the recommendation of a headhunting firm, Korn/Ferry International. At fifty-three, Thier was the director of the Institute of Medicine of the National Academy of Sciences. When

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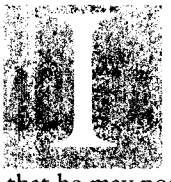
he joined the institute in 1985, it was short on cash and professional respect. Thier helped restore both funds and scientific dignity, just as he had earlier improved the reputation of Yale's Department of Internal Medicine while he served as its chair. Thier accepted the Brandeis presidency for, he says, "the challenge," and because Brandeis "mattered" to him as a Jew. "I didn't want to see it go under," he says.



It remains to be seen whether Thier can pull off the first successful presidency at Brandeis since Abe Sachar's, but there are already signs that he may possess the necessary political skills. Faced with a need to reduce the school's professoriat, Thier took the grass roots approach: giving the task to a faculty committee, telling them how much money they needed to save, and letting them come up with a plan. They have proposed reducing the faculty from 360 to 315 over the next four years, with minimal cuts among full-time professors. Thier supports the plan. About Thier's fund-raising ability, David Squire, the chairman of the board's development committee, is extremely upbeat. Thier recently pulled in a $1.4 million science foundation grant, funds Squire says Brandeis had not been expected to win. Another part of Thier's strategy has been to appeal to the largess of the children of original donors, and that seems to be working: When Thier recently took Edwin Jaffee, the son of early Brandeis contributor Meyer Jaffee, out to lunch, he walked away with a $500,000 check. "People like to be with winners," says Squire.

If he solves the financial crisis, however, Thier will still have to confront the school's identity crisis. Will Brandeis enter the twenty-first century as a strongly Jewish-identified, if secular, university or as a campus given over to multicultural diversity? Responding to the same kinds of pressures Handler succumbed to, Thier has acceded to the demands of African-American students for an intercultural center on campus. But the question of cultural identity at Brandeis is far from resolved, and Thier for one is developing some new empathy for Handler's attempts, however awkward, to grapple with it. When last September he sent Handler a photocopy of Bellush's spirited defense of her on the Letters page of the *Forward,* he attached a note that read: "From my perspective and based on what I know, the author got it right."

Stephen J. Simurda is a freelance journalist who often writes about education. He lives in Massachusetts.

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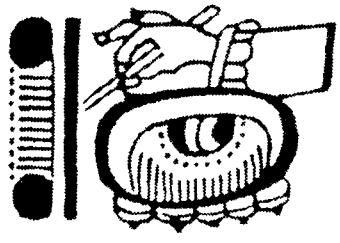

A NEW GENERATION OF MAYANISTS LETS THE MAYA BE ON THEIR SECRETS

"THE HISTORY OF THE AMERICAN continent," writes Yale archaeologist Michael Coe in the preface to his new book, *Breaking the Maya Code,* "does not begin with Christopher Columbus, or even with Leif the Lucky, but with those Maya scribes in the Central American jungles who first began to record the deeds of their rulers some two thousand years ago." If that's the case, then the 2,000-year history of the American continent just barely survived the 500-year history of the Americas. The sixteenth-century Spanish conquistadores did their best to erase the recorded history of pre-Columbian America, torching the books that chronicled earlier Mayan kingdoms and killing the contemporary Maya who knew what was in them. The twentieth-century governments of Mexico, Belize, and especially Guatemala haven't improved much on that record, practicing a policy of, at best, benign neglect and, at worst, genocide toward the Maya. In Guatemala, for instance, there were no university courses offered in any of the twenty-one Mayan languages until a few years ago. And the military is only now scaling back a counterinsurgency campaign that left some 65,000 Guatemalans dead—most of them Maya—and forced one million others from their homes.

For all that, the Maya—there are four million scattered throughout Mexico, Belize, and Guatemala—are still very much alive and desperately trying to set in motion their own cultural renaissance. As the civil war in Guatemala winds down, the large contingent of Maya there are organizing—forming dozens of advocacy groups to protect their land and traditions, opening their first academy of languages, and pressuring the military to close the garrisons in their towns and leave them alone.

But in one of those ironic postcolonial twists, the intellectual credentials for this nascent movement come not only from the Maya regions in Guatemala or Mexico or Belize, but also—and crucially—from a handful of college campuses in the United States. It is American scholars of Mayan hieroglyphs, known as epigraphers and teaching at places like Vanderbilt and the University of Texas, who are starting to flesh out the skeletal links between what once was and what remains.

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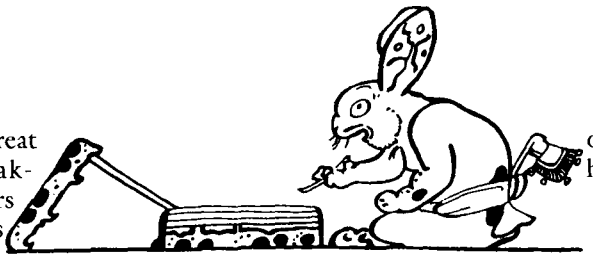

In what Coe calls one of the great scientific and intellectual breakthroughs of this century, scholars deciphering hieroglyphic chronicles of third- to tenth-century ritual have reconstructed facets of this ancient civilization that had been lost since the Conquest. They've drawn genealogical charts of the Maya dynasties that built the cities and temples. They've teased out the structure of ancient Mayan grammar from the hieroglyphs written or etched on fig-bark paper, ceramic vessels, old stone tablets, and stelae, and established its affiliation with Mayan languages spoken today. One young scholar, David Stuart—who won a MacArthur "genius" grant at the age of eighteen—has become so fluent in ancient Mayan that he can brush off a freshly excavated stone and read aloud an account of the actions of a king dead 1,500 years.

But what makes some Mayanists stand out from other devotees of ancient languages and all-but-moribund civilizations is that they have begun a concerted campaign to return to the living Maya what they've found out about the dead ones. The ringleader of this group is Linda Schele, a fifty-year-old art history professor at the University of Texas who also happens to be one of epigraphy's ascendant stars. Since 1987, Schele has been conducting glyph-reading workshops targeted at the Maya themselves. A down-home Southerner who describes herself as a child of the Sixties—"an odd time that gave birth to great dreams and great ambitions"—Schele is as attuned to the symbolic nature of her mission as to its code-cracking challenges. She has held her classes in the colonial town of Antigua, Guatemala—some of them in the very chapel where Bernal Diaz, Cortes's companion in the taking of Mexico, wrote parts of his magisterial chronicle of the Conquest. Says Schele simply, "We're giving the Maya back their history."

THE NOTION OF "GIVING BACK" IS CERtainly not one that has animated many scholars in the 400-year history of Mayan studies. You could consider Bishop Diego de Landa, the Franciscan responsible for saving Indian souls in the Yucatán in the mid-sixteenth century, the first Mayan studies expert; his initial contribution was the infamous auto-da-fé of 1562, in which he burned as many of the Mayas' bark-paper manuscripts as he could get his hands on. When he returned to Spain, nostalgia got the better of him, and he tried to re-create what he had

WHAT MAKES THESE SCHOLARS DIFFERENT IS THAT THEY'VE BEGUN A CONCERTED CAMPAIGN TO RETURN TO THE LIVING MAYA WHAT THEY'VE FOUND OUT ABOUT THE DEAD ONES.

destroyed by producing the outlines of a hieroglyphic syllabary. Full of odd misinterpretations that make it clear just how hard it was for de Landa to make his informants say what he wanted to hear, this guide nonetheless proved invaluable in future efforts to decipher Mayan.

De Landa's manuscript was discovered in 1862 in a Madrid library by the Abbé Brasseur de Bourbourg, a polymath who had also found a manuscript of the *Popol Vuh* and had recorded the *Rabinal Atchi*, an orally transmitted chronicle of the conversation between a prisoner and his captor just before the prisoner is sacrificed. But the abbé, de Landa's successor in a long line of illustrious misreaders of the Maya, couldn't quite convince himself that mere Indians were responsible for such brilliant texts and monumental cities, which, he argued, must have been left behind by the inhabitants of Atlantis.

Scientists discarded the Atlantis theory soon enough, but made slow headway on the hieroglyphs. By as late as 1960, very little Mayan writing, other than that dealing with astronomy and the cyclical calendars, had been translated. Consequently, mid-twentieth-century scholars imagined the ancient Maya to be peaceful stargazers and aesthetes. In the words of Carnegie Institute scholar Sylvanus G. Morley, the Maya were the "Greeks of the New World," whose vitality stood in contrast to the later decadence and cannibalism of the Aztec "Romans." Morley, working in the 1940s, also classified writing systems on an evolutionary scale that could be characterized only as racist, with phonetic writing at the top of the chart. As a primitive system, Mayan hieroglyphs could not have been phonetic, Morley reasoned, but rather pictorial and unrelated to a spoken tongue.

Archaeologists of this period emulated de Landa when it came to destroying even as they collected. Edward H. Thompson, for example, made his name in the 1920s by dredging the *cenote*, or sacred well, at Chichén Itzá, in the Yucatán, and hauling off the gold, jade, and ceramic pieces to Harvard's Peabody Museum, in violation of Mexican law. The lawsuit against Harvard wasn't settled until 1944; the loot was returned to Mexico in 1958.

In 1954, linguist Yuri Knorosov made the overdue discovery that some of the Mayan hieroglyphs had phonetic meanings. A Russian who had never set foot in the New World, Knorosov did all his decoding in Leningrad, using copies of the codices he personally snatched from the burning National Library in Berlin after entering the city in 1945 with a Soviet artillery unit. Though dismissed at first by the red-baiting grand pooh-bah of the field, Sir Eric Thompson of Harvard, Knorosov's discoveries eventually became key to the decipherment project. Meanwhile, Harvard professor Tatiana Proskouriakoff made another breakthrough by establishing that the figures described in inscriptions at several ruin sites were indeed historical, not mythical. Soon enough, glyph readings turned up evidence that the

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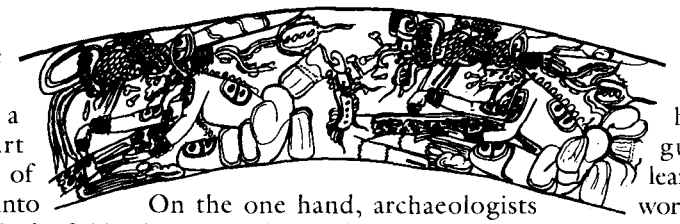
Maya had actually been quite bellicose.

So when Schele, then a twenty-seven-year-old art instructor at the University of South Alabama, wandered into the ruins of Palenque in 1970, the field was wide open. The old paradigms had been toppled, but American scholars had largely turned away from the task of decoding the hieroglyphs, which seemed hopelessly complex. Few in the older generation of Mayanists had bothered to learn any of the modern Mayan languages, which they had been taught to believe were unrelated to the ancient writings. And those scholars who suspected otherwise were hampered by a lack of modern Maya dictionaries or grammars. The "Young Turks," as Coe refers to Schele and her cohorts, were left to do the work.



DESPITE HER PROWESS WITH ANCIENT Mayan, Schele has plenty of critics, who argue that, ethically satisfying though restoring the ancient words to their inheritors may be, her neomissionary zeal masks flaws in her methodology. On the one hand, archaeologists have attacked Schele's scholarship, claiming that her version of the Mayan past is naive, uncritical, and ahistorical. They object to her passing off her glyph interpretations as Real History—especially to the Maya, who are not necessarily equipped to sort out the truth from Schele's intuitions. On the other hand, Schele has been disparaged by some of the Maya themselves, who complain that her take on their past casts too violent and negative a light on a people whose enemies would love any excuse to slaughter them. Then there are those who point to Schele's Maya critics as evidence for yet a third argument: that mixing scholarship with current affairs is doomed to backfire, because the demands of politics will inevitably dictate which lines of questioning are acceptable and which are not.

This may be the kind of academic infighting that breaks out over any new and unconventional scholarly venture, quickened in this case by spasms of quincentennial guilt and anger. Schele has learned to shrug it off and get to work. She likes to tell a story about the time a PBS crew asked her if it could film one of her workshops in Antigua. "My first reaction was, 'No. You have no right to intrude on this.' Then I realized I had no right to decide that for the Maya, to tell them what they should do to be better than they are. We liberal educated gringos have this thing about freezing cultural experience, trapping people forever in this kind of romantic, unchanging world and thinking that's better for them. But culture is adaptive, dynamic, and forever changing.

"The Maya are going to change by contact with us, but they're going to change by not having contact with us. It seems to me that as members of the dominant culture, our responsibility is to learn and to teach and preserve tolerance. We have to create space for these people and let them make their own world."

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Or, as John Sosa, a State University of New York, Cortland, scholar who is of Yucatec and Anglo parentage, exhorted scholars during a recent Schele-sponsored conference: "Go into some of those villages that you pass in your Land Rovers. Go into the houses. You have a responsibility to them."

SCHELE IS TRYING TO LIVE UP TO THAT responsibility, but the efforts can sometimes be awkward, as became clear at a conference she held in Austin, Texas, last March. At a potluck at her home one night, the partygoers ranged from tweedy Evon Vogt of Harvard to Sakim, a medicine man of the Muskogee Creek nation from Tallahassee, Florida, and Martin Chacach, a stocky Mayan who teaches in the new Mayan linguistics department at Rafael Landivar University in Guatemala City. (It was Chacach's idea that Schele hold the Antigua workshops.) Chacach arrived with friends who are members of a Maya literary circle—the 13 Deer Writers Group—all outfitted in their brightly colored *huipils* and woven jackets, though one of the men also wore a T-shirt with a picture of the Niña, Pinta and Santa Maria with a slash through it. Schele's guests swarmed over to greet the new arrivals, but the Maya didn't seem especially interested in mingling. After chatting around the tubs of beer in the courtyard for a bit, they slipped into Schele's study and shut the door. Using the laptop computer they'd received in lieu of a conference stipend, the Maya put the final touches on their 500th anniversary manifesto, a solemn document that damns Christopher Columbus and the ship he rode in on. "We have the right to reconstruct our destiny," they wrote, "and to re-create the lost part of our history."

At the conference the day before, Schele had strolled on stage with her arm around Chacach, and introduced him as "my friend." For all Schele's warmth, it was an uncomfortably show-and-tell sort of gesture, and the audience grew restive when Chacach and one of the 13 Deer group, Maria Juliana Sis Iboy, read the draft of their Columbus-bashing paper, rendered into clumsy English by their interpreter. Later, when the Maya tried to sit in on Schele's lectures, their interpreter's whispering annoyed the conference-goers seated near them, who kept turning around to shush him. So the Maya guests of honor ditched the lectures and went shopping.

If you want to learn ancient Mayan, it turns out, it helps to learn English first.

A certain unease is perhaps inevitable in the coming together of Maya and Mayanist, given the enormous cultural gap that divides them and the radically different motives that propel them toward the hieroglyphs. (To be fair, the Maya at the Texas conference did return later to help lead workshops on Conquest-era holy books like the *Popol Vuh*.) It can take four to five years to master the glyphs well enough to be able to enter the debate on their meaning; at present, not a single Maya is a trained epigrapher, a fact that angers Guatemalan Enrique Sam Colop, a scholar at the University of California, Davis. "The American scholars have the moral obligation to bring Maya here to study so there can be a dialogue of equals," he says. "They have worked for too many years in our country without us knowing what they were doing."

One of the Maya who led a workshop at the conference, José Rodriguez Guajan, says he had never thought much about the wellsprings of Maya culture until he and his family, menaced by the Guatemalan army, fled their highland town for the capital in 1982. In the intervening years of his uprooted existence, Rodriguez has rediscovered his Mayan heritage, and turned himself into an expert on one

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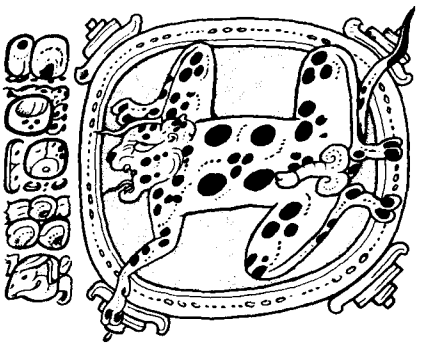

pre-Conquest historical chronicle, the *Annals of the Cakchiquel*. He now calls himself Pacal, after one of the great kings of Palenque, and writes his name—and those of his children—using the hieroglyphic symbols.

For David Stuart, the 27-year-old whiz kid of epigraphy, Rodriguez's rebaptism as Pacal symbolizes everything that worries him about Schele's project. He says he finds Rodriguez's name change "scary as hell," explaining that, "I never thought that Maya glyphs and the work we do in archaeology would have this kind of meaning to these people."

Epigraphers say that one of the hardest things about decoding ancient Mayan is correlating the icons in hieroglyphic panels with the texts running alongside them. But doing so is vital. This is because many glyphs can represent either phonetic syllables or logograms (single words); in some cases, the only way to tell which is which in a given usage is to pay attention to the kind of pictures that accompany the glyphs, and the type of object—burial pot, book, sarcophagus lid—on which they appear. Given the difficulty of reading the glyphs themselves, the epigraphers' interpretation of the pictures can become all-important. But what they see in those pictures can change over time. A few years ago, for instance, Stuart decided that a set of scrolls and dots on some panels he was studying had to represent blood; that reading profoundly shaped his views—and those of the field as a whole—on the importance of bloodletting in ancient Mayan ritual. More recently though, Stuart has been seeing flowers and clouds where he once saw blood. He is the first to acknowledge that his interpretations may be flawed; this is precisely what alarms him when he thinks of the Maya accepting wholesale the epigraphers' provisional glosses.

Along with several other scholars, Stuart expresses concern that as the Maya unite in pursuit of their political goals, they will efface important cultural differences. Pacal was the name of Palenque's most important king, but the people of Palenque spoke Chol, and José Rodriguez is a Cakchiquel speaker from highland Guatemala. The Cakchiquel people never had a writing system employing glyphs, Stuart says. "It's one thing to talk about their relation to the ancient Cakchiquel kingdoms, and another to talk about Copán and Palenque as the fount of their ancestors. They didn't even speak the same languages.

"I feel like if these people are going to accept automatically what we tell them about their own past, that is a hell of a responsibility."

Some people even accuse Schele of harboring secret aspirations to become a sort of high priestess of a glyphic cult. Just look, they say, at her books, in which Schele presents her readings of the glyphs written by unctuous court scribes as faithful transcriptions of Mayan history. Skepticism about Schele's work surfaced publicly in 1986 when she coauthored her first book for a popular audience, *The Blood of Kings*, with Yale art historian Mary Ellen Miller. It came to a head in 1990 with the release of *A Forest of Kings*. This Book-of-the-Month Club selection, written with David Freidel, a Southern Methodist University archaeologist, is one of the first by a serious scholar to break out of the mold of most Mayan scholarship—the catalogue *raisonné* approach to archaeological sites. *A Forest of Kings* portrays the early Maya as movers and shakers, agents of their own destiny. So far so good, but the book, spiced up by a third, uncredited writer with a background in fantasy literature, also contains fictional interludes. One sample gives the flavor of the whole: "[Shield-Jaguar's] eyes sparkled as he watched Lady Eveningstar, mother of the heir, move gracefully into the frame of light before his doorway. She would be the first to offer her blood and open the portal to the Otherworld."

Then there's Schele's lecturing style: In her trademark outfit—baggy T-shirts, windbreaker and khakis—she jumps up and down at the podium and rambles over the stage, letting out a

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steady stream of frequently raunchy superlatives: "Wow!" and "Oh shit!" and, referring to a statuette that evidently depicts penis piercing, "That little man is doing something unspeakable to his dick!" She is unabashedly romantic about her work, speaking of "learning to think like a Maya" and of lessons the Maya can teach us. She is also blissfully unconcerned with the intricacies of anthropological theory and prone to make bold deductive leaps, particularly when she links ancient Mayan ritual to contemporary Mayan custom.

While no one contests that certain folkways survived the Conquest, the kind of linear cultural continuity Schele espouses is dismissed by yet another group of scholars—those who specialize in theories of cultural transmission. Richard Wilk, an anthropologist at Indiana University, says the model of cultural unity bolstering Schele's insights has long been outmoded. He chides Schele and Freidel for believing in "a single Maya *Geist* . . . attaching cultural attributes as if they were inherited." And he thinks they are fabricating a glorified Mayan history. "Schele's helping them mystify their past," he says. "That may be okay politically, but we shouldn't be naive about it."

Wilk is sympathetic to Schele's goal of letting the Maya in on Mayanist scholarship—he tries, for example, to publish all his own papers in the countries where he does his research—but he is also acutely aware of the high costs of political naiveté. In the course of his work with the Kekchi Maya, who are seeking government recognition of their communal lands in southern Belize, Wilk saw one of his articles turned against the very people he meant it to benefit. The Kekchi claim to be the direct descendants of the ancient Maya whose stone temples dot the forests around the villages. Actually, says Wilk, researchers have established that the temples were built by another people—the Chol Maya, who were exterminated or driven away by the eighteenth century. The Kekchi were brought to Belize from Guatemala as laborers only about a hundred years ago. When Wilk published a paper to that effect in *The Journal of Belizean Affairs,* the Belizean government used it to back its argument that the Kekchi have no aboriginal claim to their land.

And for all the refinement of arguments like Wilk's with Schele, there are those who dismiss her out of hand. William Sanders of Penn State, a prominent archaeologist with a salty, cut-the-bullshit manner, thinks Schele flies by the seat of her pants and wastes her time with unscholarly pursuits. "I couldn't care less whether the modern Maya preserve their ancient cultural traditions," he says. "If Schele wants to do that, it's fine, but it doesn't have anything to do with science."

SCHELE'S MAYA CRITICS AREN'T PARticularly worried about her straying from the path of pure scholarship and into the realm of cultural politics, but they are anxious about the political uses to which her research might be put. Victor Montejo, a Guatemalan Maya from the highland province of Huehuetenango and a doctoral candidate at the University of Connecticut, says Schele has helped foster an unholy obsession with human sacrifice and other "denigrating images" from the Mayan past. Citing her oft-quoted statement that "blood was the mortar of ancient Maya society," he argues that the language used by American scholars helps justify the Guatemalan army's genocidal policies: "If the Mayans are not obedient, the army takes action against these people who are thought to live in a chronic state of ritual violence."

Counters Schele: "If you look at the texts, you'll see I didn't make this up." Genital and tongue piercing and human sacrifice are pictured and described in countless texts from the

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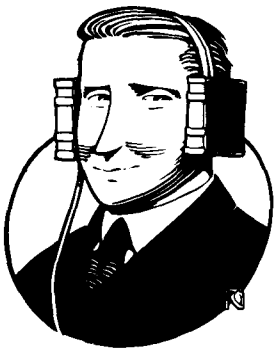

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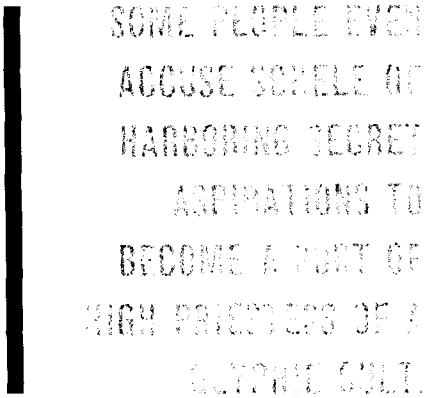
period. "If Victor Montejo wants to posit an alternative reading, I'll buy any that seems better," she says. "But he's asking us to censor the record for political purposes." Stuart echoes that view: "Obviously we have to take more account of their cultural identity. But I don't like to see our interpretations pointed toward certain topics or away from topics that have political significance today. Besides, human sacrifice was a very common cultural phenomenon in the past. It doesn't make the Maya less human. It makes them more human."

There are Maya who look with optimism on the epigraphers' work. Demetrio Cojti Cuxil, a Guatemalan sociologist and activist who is one of the few Maya with an advanced degree, thinks the current decipherment project—which he calls "a great challenge to humanity, like the Egyptian glyphs"—will "help give more respect to the Maya." Like Coe one of the field's *éminences grises,* Cojti believes the growing awareness of the complexity of the Mayan languages only heightens, in Western eyes, the value of the civilization's inheritors.

Moreover, the Young Turks' commitment to working with the living Maya, whatever its political pitfalls, has made possible important intellectual advances. "A lot of valuable information comes out of Schele's meetings with the Maya," Stuart says. "She finds readings, extensions of words that might help in decipherment." Dennis and Barbara Tedlock, SUNY Buffalo ethnographers who are also day-keepers—the Maya equivalent of apprentice shamans—say Schele, who speaks no Mayan language, is nonetheless sparking a growing interest among scholars of the ancient Maya in learning living Maya languages. In addition to bringing the Maya into their studies, the Tedlocks say, this is sure to enhance the project of hieroglyphic decipherment.

The experience of one Mayanist who speaks Yucatec, Nikolai Grube of Bonn University, hints at the possibilities inherent in an expanded collaboration with the Maya. In the Yucatec village where Grube spends a couple of months each year, friends had told him about a shaman in a nearby town. By night, they said, the shaman turned himself into a jaguar and prowled the streets, terrorizing the locals. Grube's Mayan friends called this manifestation of the man's spirit familiar his *way* (pronounced "why"). Lying in his hammock one day, Grube suddenly put together the *way* with the phonetic "wa" and "ya" that he remembered seeing on a glyph from Copan—a glyph depicting a jaguar's pelt half covering the sign for "day." He realized



that the *way* glyph must have represented the same kind of jaguar-man the villagers had been talking about—an important decipherment both because the glyph is present in many inscriptions, and because it offered another small confirmation of the continuity of Maya culture.

Stories like Grube's suggest that involving the Maya in the project of decipherment isn't just a nod to quincentennial political correctness, but a way to extend the bounds of knowledge. Schele and Freidel understand the potential dangers of politicizing the Mayan past as they interpret the glyphs. But they believe the best solution—as well as the most promising way to open up their own scholarly imaginations—is to train the Maya to do their own exegesis of the hieroglyphs. "They're in a much better position than we are to understand what they're about," says Freidel. "It's risky, but it's worth doing. If you want to learn about the dead ones, you have to care about the live ones."

Arthur Allen, a New York–based journalist, has reported extensively from Mexico and Central America.

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MEET THE aca-Dems!

For twelve long years ambitious Democrats of the intellectual kind hunkered down in think tanks and policy schools and econ departments, taking flak from the puppyish Bob Roberts–types in their introductory courses, churning out contrarian analyses of the Republican dominion, and wondering if they'd ever have their chance to govern. But this fall, their prospects at last looked brighter: A Democrat with a bona fide soft spot for the cultural elite seemed likely to be elected president and some of the pointy-headed advisers he'd relied on throughout the campaign could just about feel the breeze off the Potomac. At press time, the election is still a few weeks away. If Bill Clinton wins, these are the aca-Dems most likely to turn up in his administration. If he doesn't, well, this is the dream team that might have been.

BY [illegible]

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ACA-DEMS

AP/Wide World Photos

One important point to keep in mind when picturing a Clinton administration is this: All roads lead from Rhodes. Jocks with brains (or vice versa) is the way Clintonians like to think of themselves. It's still possible that somewhere in the continental United States, someone over the age of twelve is unaware that young Billy Clinton went to Oxford on a Rhodes Scholarship and there, amid the golden spires and free-range deer, wrote a sensitive letter to the Arkansas draft board. But what everyone ought to know, to gain perspective on the kind of administration we can expect from the man, is that he flung himself wholeheartedly into the Oxonian experience and has maintained many of the friendships—and political contacts—forged there.

Photo by Frances Hill

It is interesting to note that Rhodes Scholars rarely make great academics. Even when they take up a life of teaching, it is not usually the love of scholarship that drives them but the desire to "make a difference," to change things, and, not incidentally, to schmooze with movers and shakers. The archetypal Rhodes academic in the best sense, however, may be liberal political economist **Robert Reich**, who has been, throughout the governor's career, his most intellectual adviser.

At Harvard's Kennedy School, Reich holds the modest (and untenured) post of lecturer, but if Clinton secures the job he's been lusting after for the last twenty-three years, Reich can finally expect to garner the position for which he's been training almost as long: chief of the president's Council of Economic Advisers.

Ten years ago, when Walter Mondale was preparing to run for president, he reportedly woke his wife up in the middle of the night and excitedly declared that he had just finished reading the book that would propel the Democrats back into the White House in 1984: Robert Reich's *The Next American Frontier*. But Mondale, as it turned out, lacked the courage of his late-night conviction: He failed to embrace fully Reich's blueprint for a comprehensive industrial policy to bring American manufacturing out of its doldrums. In terms of preserving Reich's reputation as an economic guru, this may be just as well, since he has since changed his mind about the kind of industrial policy he thinks will work and has written a new book—his eighth—entitled *The Work of Nations: Preparing for 21st Century Capitalism*, to correct his mistakes.

Four years ago, while this book was still in progress, Reich fought a pitched battle with one of his more conservative Harvard colleagues, Lawrence Summers, for the policy ear of Michael Dukakis. He lost. Reich, who is less than five feet tall, likes to explain that the sum total of his contributions to the Dukakis campaign was the standard opening line Reich uses when approaching a podium to give a speech: "They told me to be short."

For at least the past decade, Reich has also been conducting an informal contest with MIT's Lester Thurow to assume John Kenneth Galbraith's mantle as the nation's wittiest and best-known liberal economist. That, however, is a contest he seems to be winning. Thurow is a bestselling author, but he also bet on Paul Tsongas to win the Democratic nomination.

Reich could be joined on the Council of Economic Advisers by two other Clinton buddies by way of Oxford, **Derek Shearer** and **Ira Magaziner**. It was Reich, Shearer, and Magaziner who, one spring weekend in the Arkansas governor's mansion, hammered out the Clinton economic blueprint that so impressed the nation's editorial-page writers and gave him an important "seriousness" boost among Washington opinion leaders.

Shearer, the son of Lloyd Shearer, who writes the Walter Scott's Personality Parade column for *Parade* magazine, has been turning up in progressive policy circles almost as long as Clinton has been planning to run for president. A precocious supporter of Jerry Brown in the early Seventies, Shearer was also among the first to become disillusioned with the then boy governor. Shearer and his wife, Ruth Goldway, veterans of California's Campaign for Economic Democracy (CED), were the couple that Santa Monica developers loved to hate during the early Eighties when Goldway served as mayor and Shearer as planning commissioner of the beachside city. Together, they forced the real estate industry to do good (say, renovate a park) whenever they came up with a scheme to do well (by, say, building another high rise). But the scrupulously progressive CED splintered, as scrupulously progressive groups are wont to do, and the Shearer-Goldway "localist" faction, dedicated to remaking policy one city at a time, clashed with the Hayden-Fonda "statist" faction. Shearer eventually landed at Occidental College in Los Angeles. There, between writing books on city planning and economic democracy, he runs an urban studies institute that has expanded into the international realm. (Before climbing aboard with Clinton, Shearer spent a couple of years jetting back and forth between the Soviet Union and Japan, giving and getting advice,

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presumably in that order.)

Magaziner, a former community organizer turned management consultant, was, like Clinton and Shearer, the president of his college class. (He attended Brown University and, lo and behold, met the other guys as a Rhodester at Oxford.) According to one source inside the campaign, Magaziner was getting so rich from his corporate consulting business, the Providence, Rhode Island–based SJS Inc., that he decided he could afford to all but turn the firm into a public-policy research institute, with himself as its quasi-academic director. The firm's focus is primarily on health care, education, and job training; if Clinton seemed obsessed with these important but unglamorous issues during the presidential campaign, Magaziner was one reason why.

Another key adviser to the Clinton economic team is **Will Marshall**, president of the Progressive Policy Institute (PPI) in Washington, D.C. PPI is the brainchild of Al Fromme of the Democratic Leadership Council, the rich white guys' lobby that captured both slots on the ticket this year. Marshall and the institute made their names initially by beating up on reasonable liberal ideas that sounded wishy-washy to all the Bubbas out there in the hinterlands—Aid to Dependent Children and a decent minimum wage being among the prime victims. Marshall caught hell from the farm lobbies earlier this year when he authored an article in *The New Republic* calling for an end to America's ridiculous farm subsidy program. Clinton promised to fire him to quell the controversy. But shortly afterward he forgot.

Rounding out Clinton's economic brain trust are **David T. Ellwood**, the Kennedy School's poverty guru and a sharp liberal critic of the welfare system; **Laura D'Andrea Tyson**, the brilliant trade- and industrial-policy analyst at Berkeley; and **Ann Markusen**, a professor of urban planning and policy, director of the Project on Regional and Industrial Economics at Rutgers, and a stalwart on the economic conversion beat—adapting military-related industry to civilian uses. In a Clinton administration, Markusen could, God willing, oversee the dismantling of large portions of the cold war's national-security state.

The Foreign Policy Experts

The two names to memorize here are those of professors **Michael Mandelbaum** and **W. Anthony Lake**. Mandelbaum is—guess what?—a Rhodes Scholar who attended Oxford with Clinton. During the candidate's Vietnam-draft flap, he was particularly forceful in defending his old friend across all strata of the media. Since then, he has emerged as the most visible foreign-policy expert in the Clinton camp. A junior faculty member at Harvard in the Eighties, Mandelbaum made a name for himself among academics of his generation with what looked like an all-out effort to get Harvard to reconsider its policy of never promoting faculty at his rank to senior status: Between 1980 and 1988, Mandelbaum turned out three books on the politics and history of nuclear strategy (he has since written three more books), only to be stymied at promotion time like anybody else.

From Harvard Mandelbaum went to the Council on Foreign Relations, where he directs the program on East-West relations, and to the Johns Hopkins School of Advanced International Studies—the world headquarters of policy wonkdom—where he heads the program in American foreign-policy studies. An expert in U.S.-Soviet relations, with a decided Councilesque/Superpower view of world politics, Mandelbaum also took over responsibility for Clinton's position papers on the Middle East. These positions were so close to those of Israel's Shamir government that, at an Upper West Side breakfast meeting held during the Democratic convention in Manhattan, Mandelbaum took heat from *Jewish* Clinton supporters over the campaign's lack of sympathy for the Palestinians. Because of his relative youth (he's 45) and insufficient policy-making experience, to say nothing of the complications of naming a Jew to the top foreign-policy job when Israel looms so large on the political agenda, Mandelbaum wouldn't be considered for secretary of state. (That post would probably go to either Lee Hamilton, the incoming chair of the House Foreign Affairs Committee, or Warren Christopher, a former deputy to Cyrus Vance during the Carter administration and chair of Clinton's vice presidential selection committee.) But Mandelbaum does stand a chance of being appointed national security adviser, though that, too, would require more than a few good breaks, given the stiff competition from the old Carter crowd, ensconced for the last decade at "K" or Wall street law firms.

An equally good bet for national security adviser is W. Anthony Lake, a former career State Department official who, as *The New York Times* likes to say, "cut his diplomatic teeth" in Vietnam. Lake was once on the staff of Henry Kissinger's National Security Council but quit in 1970 to protest the invasion of Cambodia. He also served as Cyrus Vance's director of policy planning in the Carter State Department—considered the staff intellectu-

LAURA D'ANDREA TYSON
A key member of the Clinton economic team, Tyson is a brilliant trade and policy analyst who teaches at UC Berkeley.

W. ANTHONY LAKE
A good bet for National Security adviser, Lake has been keeping busy during the Reagan-Bush era as a professor of international relations at Mount Holyoke College.

STEVEN SPIEGEL
A Middle East specialist at UCLA, Spiegel could end up with a State Department or National Security Council post.

PHOTO BY CLEMENS KALISCHER

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ACA-DEMS

al's slot—and has been keeping busy during the Reagan-Bush era as a professor of international relations at Mount Holyoke College. (He raises cattle when he's not correcting blue books or drafting position papers.)

Lake, like Christopher, holds liberal views that are generally in synch with those of his ex-boss Vance—in favor of negotiation over war, compromise over bluster, and good sense over bad. Whether he has been able to adapt himself intellectually to the tremendous changes that have overtaken the United States and its position in the world since he last held government office is one of those things that—as they say over at the Council on Foreign Relations—only time will tell.

Just below the likes of Mandelbaum and Lake are various other academic experts who have advised the Clinton campaign on their own areas of expertise, as opposed to general strategy, and who could be rewarded with posts on the National Security Council staff or in the State Department. They include **Janne Nolan**, a former arms control adviser to Gary Hart and lately a fellow at the Brookings Institute, and **Robert Pastor**, once the Latin Americanist on Zbigniew Brzezinski's National Security Council and now a political science professor at Emory University (Pastor was the Carter administration's hardliner vis-à-vis the Sandinistas, which almost certainly earned him points with neoconservatives in the Clinton camp). **Steven Spiegel**, a UCLA historian of U.S.-Israeli relations, in particular, and superpower manuevering in the Middle East, in general, also advised the campaign. So did **Michael Clough**, a southern Africa specialist at the Council on Foreign Relations, who recently took over the directorship of the World Policy Institute at the New School for Social Research. Curiously, however, Clough says he wants no part of a government job—and seems to mean it.

ANITA HILL
The University of Oklahoma law professor and feminist heroine might be offered a top-level post in the Clinton justice department.

AP/Wide World Photos

WALTER DELLINGER
This Duke law professor could join Hill at Justice.

Photo by Dan Crawford

The Legal Scholars

Those of us hoping for fewer Clarence Thomases and more **Anita Hill**s in the judicial system in the next four years may have our prayers answered. Sources inside the campaign say it's possible that the University of Oklahoma law professor and feminist heroine will be offered a top-level post in the Clinton justice department—perhaps chairing the Equal Employment Opportunity Commission.

Should Hill turn up at Justice, expect her to be joined by such academics as **Walter Dellinger**, a professor at Duke University's law school, and **Peter Edelman**, a former legal assistant to Senator Robert Kennedy and campaign adviser to his brother Ted, and now a Georgetown University law prof. (Edelman's wife is Marion Wright Edelman, the high-profile author and activist who founded the Children's Defense Fund.)

As for Supreme Court nominations, easily the safest bet for Clinton's first pick is a well-known Catholic thinker who resides in the state capital of New York. And given the relative youth of the Reagan-Bush nominees, the only hope for such perennial justices-in-waiting as Harvard constitutional-law expert **Lawrence Tribe** is an outbreak of Legionnaires' disease just off Maryland Avenue. (**Alan Dershowitz** will have to stick to *Donahue*.)

The Poet

The clear front-runner for the do-nothing-but-attend-a-few-functions-in-your-honor-and-maybe-give-a-reading-or-two plum of poet laureate is Clinton's favorite bard, Arkansas-born poet and translator **Miller Williams**. (The president doesn't actually select the poet laureate, but his taste often influences the Librarian of Congress, who does.) Author of twenty-six books and winner of the 1990 Prix de Rome, Williams is, according to the considerable standards of *The Wall Street Journal*'s Leisure and Arts page, "no rube." In addition to his teaching (his longest stint was at Louisiana State University in the early Sixties), versifying, and translating, Williams has networked more successfully in Democratic circles than any poet since Archibald MacLeish. A friend of Jimmy Carter's, Miller even served as the former president's unofficial agent and poetry mentor, critiquing his work and brokering a few of his poems to small literary magazines. Will the next Oval Office occupant be supplementing his salary with similar submissions? Do Rhodes Scholars ever write poetry? The next four years may provide the answers to these and other pressing matters of state.

Eric Alterman, a senior fellow at the World Policy Institute and critic-at-large for World Policy Journal, *has written for* The New York Times, *the* Washington Post, Harper's Magazine, *and* The New Republic. *His book,* Sound and Fury: The Washington Punditocracy and the Collapse of American Politics, *was published by HarperCollins in September.*

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DOCUMENTS IN SEARCH OF SCHOLARS

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On the first page of *Gypsy,* Gypsy Rose Lee's 1957 memoir, the doyenne of bump-and-grinders describes the scene as she prepares to depart on her sixth farewell tour. "Unlike most Rolls-Royces," she writes of her conveyance that day, "mine is maroon and gray with my initials in gold on the door." Piled around her were "twenty-seven pieces of luggage, including five Siamese cats in two plastic dome-type carriers, a guinea pig, and two turtles in a fish bowl." Gypsy recounts that she took a moment to pose for the benefit of any passing onlookers, showing a little bit of leg, then a little bit more, then all the way up to her garter line.

"I didn't need a crystal ball," she adds, "to see why a crowd had gathered."

Gypsy, who decided at age fifteen that Rose Louise Hovick was an unsuitable name for a burlesque star, was a woman obsessed with self-promotion and the details of her material world. Like many vaudeville and burlesque stars who rose from Depression-era poverty to acquire vast fortunes, she worried about money—even when she was making $10,000 a week in Vegas.

So, in the mid-Fifties, when Gypsy began to tire of "taking my clothes off in front of strangers," she realized she had to have a new gimmick to see her through her golden years. And she was savvy enough to know that her own life story was worth something. With every intention of turning out a best-seller, she wrote *Gypsy,* the stirring saga of how she conquered all the obstacles of her impoverished youth and found financial solvency. As a catalogue of what she bought, wore, said, and ate, *Gypsy*—which became the basis for the hit musical of the same name—makes entertaining reading. But it offers only the scantiest details of the stripper's act and what she thought about it—and scarcely a glimpse of the Gypsy behind the glitter and pasties.

For historians of burlesque, theorists of strip tease, and fanciers of Gypsy Rose Lee, the seventh veil is about to drop.

AP/WIDE WORLD PHOTOS

Gypsy and son Erik Preminger, 1951

For historians of burlesque, and fanciers of Gypsy Rose Lee, however, the seventh veil is about to drop. Two years ago, Erik Preminger, Gypsy's illegitimate son by the director Otto Preminger, donated nineteen boxes of his mother's memorabilia to the New York Public Library for the Performing Arts. Archivists there plan to begin cataloguing the collection in January 1993; by next summer, it should be open to researchers, who can then compare Gypsy's public persona with her private life as never before.

Gypsy's image was fashioned out of contradictions. She was the glitzy vaudevillian who lived in a twenty-eight-room townhouse on the Upper East Side of Manhattan; the erotic entertainer who, as her son points out, always "emphasized tease over strip." Although most burlesque got raunchier during the first half of the century, Gypsy's act, with its jokey asides and good-natured winks, remained more or less the same throughout her twenty-year reign as the queen of striptease.

But if her onstage shtick was mostly good clean fun, Gypsy's offstage life was (at least according to the memoirs published by both by her

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son and her younger sister, June Havoc) a little grittier. In her books *Early Havoc* and *More Havoc,* Gypsy's sister, the child star Baby June, exposes what she saw as Gypsy's exploitation of their early years with their ferociously stagestruck mom.

Gypsy and Me, Preminger's startlingly candid 1984 memoir, keeps the glamour and fun in the picture, while hammering a *Mommy Dearest* frame into place. Though Gypsy never scrimped on her own outfits, says Preminger, she often bickered with him when he wanted to buy socks and underwear. And then there was the matter of his indentured servitude in her dressing room, where he became both dresser and confidante. "I have often been asked about my reaction to seeing Mother naked," Preminger writes, recalling Gypsy's nightly routine of applying body makeup from neck to foot, gluing on her G-string with spirit gum, and covering her breasts with black satin bows. "I never gave it a second thought." He brags that his mother, who seems to have treated him as a sort of harem eunuch, was modest with "everyone but me." Mother had read Freud, he explains later, but she didn't believe in his theories.

If these are the family memories proferred for public consumption, one can only wonder what the still-sealed boxes in the new Gypsy collection will yield. Archivist Mary Ellen Rogan, who has begun an inventory of the trove, says it is rich in personal correspondence—notes and letters from her mother and sister; love letters from the men in her life, including the artist Julio de Diego, the vaudeville impressario Billy Rose, and the producer Mike Todd (she always said Todd was her only true love besides comedian Rags Ragland); letters from friends like Funny Girl Fanny Brice, who gave Gypsy her first break in vaudeville, and *New Yorker* correspondent Janet Flanner.

Kurt Weill enthusiasts may be amused by Gypsy's own notes from her failed 1961 tour as Pirate Jenny in *The Threepenny Opera.* And students of vaudeville may find useful her cache of rare Fanny Brice forty-fives.

Some of the stripper's costumes—for example, a few of her sequined or mink G-strings—may be crushed inside one of these boxes, says Rogan. And while copies of Gypsy's tax returns are among the most interesting items in the collection, since they could establish how much the most celebrated exotic dancer since Salome was worth, Rogan says that they, like Gypsy's medical records, may have to be removed for legal reasons.

Although one autobiography and three family memoirs already chronicle Gypsy's life and times, there's probably more to be written about her. All four of these books have blind spots of their own, and, besides, no one has yet produced a comprehensive biography of the star. Gypsy Rose Lee, for one, certainly thought there was plenty of material to work with. On her deathbed, riddled with cancer, she said: "When I look at all these people I can't bring myself to berate God for giving me this horrible disease. I've had three wonderful lives, and these poor sons-a-bitches haven't even lived once." —*Rachel Shteir*

Gypsy in 1936

AP/Wide World Photos

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Letters

Continued from page 5

sends her members more material and gives them less time to get through it, but that she sends the full contents of those—and only those—proposals she thinks should be discussed when the council convenes. Bennett, by contrast, sent summaries of everything and a note stating which projects interested him. The difference between these two approaches, according to a staffer who worked for both chairmen, has meant that under Bennett members "came with long lists of questions about proposals that interested them," and under Cheney the council is "more like her board rather than a body of independent people."

PEACEFUL PROFESSORS

The article "Heavenly Deception: The Reverend Moon's Polite Purchase of the University of Bridgeport," by Chris Bryson (September/October 1992), does a great disservice to your readers by painting an alarmist picture of the Professors World Peace Academy (PWPA) and the University of Bridgeport (UB) built upon innuendo, distortion, and emotional biases.

The article seems intended to bombard the reader with doubts about the PWPA, its founder the Reverend Sun Myung Moon, and the University of Bridgeport by drumming up images of the Spanish Inquisition, brainwashing, payoffs, deception, and right-wing fanaticism. We specifically object to the article's repetition of undocumented charges by PWPA critics, coupled with the failure to provide PWPA an opportunity to respond, and, worse, the failure to include our position or rebuttal when the author had obtained it.

While the PWPA is proud to have Reverend Moon as its founder and patron, it is not a front organization for any other organization he sponsors, nor is it part of some Korean or Japanese conspiracy to control America. Anyone who seriously studies PWPA, participates in its programs, and reads the books it publishes will come to the conclusion that it provides a truly global, interdisciplinary, and intercultural forum for scholars to pursue solutions to the world's problems in an atmosphere of the highest academic integrity.

Our colleges and universities need to produce graduates prepared to work in the postindustrial world of the twenty-first century. The world university network that PWPA and the University of Bridgeport are working to establish is for the purpose of meeting those challenges. The critics have offered no constructive alternatives for UB, no vision for the future, and most importantly, no proof of their allegations.

The responsible decision is to support the University of Bridgeport and give it a chance to fulfill the dream of becoming a world-class university with the financial support of PWPA.

Gordon L. Anderson, *Secretary General, PWPA*

DISLIKING GRAFF

Professor Graff disliked books and entered literature through criticism ("Disliking Books at an Early Age," September/October 1992). That seems an especially joyless route and an invitation to treat secondary works as primary. It is hard not to prefer overwhelmingly those teachers who came to literature because of an absorption in, fascination with, and love of the poem, play, or novel itself.

Also, in his comments on Allan Bloom's excellent book, Professor Graff seems to equate all types of criticism. But critical theories lie along a spectrum, from those that try to engage closely the text itself as a whole to those that subjugate literature to ideology. In the latter category, of course, are Marxist and feminist criticism. Feminist theory, for example, constructs a narrow definition of women. (A woman who works for an employer at a boring job is more independent than one who stays home to care for her family; a woman with a knee-jerk negative view of men is less narrow than one whose attitude ranges from open to positive.) A work of literature is then inspected against such an arbitrary definition and attacked for any variations from it.

James Doyle, *Professor of English, University of Northern Colorado*

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Hopkins, Wat	Virginia Poly	VA	
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Hufford, Bonnie	Tennessee, Knoxvl	TN	
Hutchinson, Kathleen	Miami U, Oxford	OH	
Jalbert, Paul	Connecticut, U of	CT	
Japp, Phyllis	Nebraska, Lincoln	NE	
Kelly, Kathleen	SW Louisiana	LA	
Koper, Randall	Pacific, U of	CA	
Land, Mary Jean	Georgia C	GA	
Lasorsa, Dominic	Texas, Austin	TX	
LeFebvre, Edith	Cal SU-Sacrmnto	CA	
Lerstrom, Alan	Luther C	IA	

NAME	INSTITUTION		PREVIOUS AFFIL.
Lewis, Justin	MassU of, Amherst	MA	
Littman, Mark	Tennessee, Knoxvl	TN	
Margerum, Eileen	Salem State C	MA	
Marrs, Robert	Coe C	IA	
McElwee, Van	Webster U [NTG]	MO	
McGregor, Michael	Indiana, Blmngtn	IN	
Michal-Johnson, P.	Villanova U	PA	
Mickey, Thomas	Bridgewater S C	MA	
Miller, Lynn Carol	S California, U of	CA	
MIller, Mark	Johns Hopkins U	MD	
Mongeau, Paul	Miami U, Oxford	OH	
Nolan, Linda	Pacific, U of	CA	
Noor Al-Deen, Hana	NCarolina, Wimngtn	NC	
Ogles, Robert	Purdue U	IN	
Peters, John	Iowa, U of	IA	
Peterson, Tarla	Texas A&M U	TX	
Pitts, Beverly	Ball State U	IN	
Pollack, Della	NCarolina, ChplH	NC	
Preston, Thomas	Missouri, StLouis	MO	
Ray, R. Alan	Pacific, U of	CA	
Ringer, Jeff	Saint Cloud State	MN	
Roat, Ronald	Southern Indiana	IN	
Robinson, James	East Michigan U	MI	
Rosen, Jay	New York U	NY	
Roser, Connie	Denver, U of	CO	
Sennett, William	Saint Xavier C	IL	
Shylis, Leonard C.	Villanova U	PA	
Snyder, Leslie Beth	Connecticut, U of	CT	
Traudt, Paul	Duquesne U	PA	
VanLear, Carl	Connecticut, U of	CT	
Watkins, Patsy G.	Arkansas, Faytvl	AR	
Wiley, Gale	Texas, Austin	TX	
Willis, James	Ball State U	IN	
Wilson, Barbara	UC, SntaBarbara	CA	
Worcester, Wayne	Connecticut, U of	CT	
Zagacki, Kenneth	LSU, BatonRouge	LA	
	HIRINGS TO TENURE		
Beaudet, Celine	Sherbrooke, U of	CAN	Montréal (CAN)
Bell, Steve	Ball State U	IN	KYW - TV
Catt, Isaac	Millersville U of PA	PA	Calif. S U, Chico
Henning, Grant	PennsylvaniaState	PA	Princeton U
Huesmann, L. Rowell	Michigan, AnnArb	MI	Illinois, Chicago
Konick, Steven	SUNY, Geneseo	NY	Maryland, U of
Pons, Christian-Marie	Sherbrooke, U of	CAN	Laval (CAN)
Pritchard, David	Wiscnsn, Milwauk	WI	Indiana U
Rogers, Everett	New Mexico, U of	NM	S California, U of
Russel, Pamela	Sherbrooke, U of	CAN	Ottawa, U of
Sandmann, Warren	SUNY, Geneseo	NY	Iowa, U of
Soley, Lawrence	Marquette U	WI	Minnesota, U of
Stone, Robert	Johns Hopkins U	MD	N/A
Willis, William James	Boston C	MA	Ball State U
	TENURINGS		
Alexander, Lynn	Tennessee, Martin	TN	
Beebee, Thomas	PennsylvaniaState	PA	
Birje-Patil, Jay	Marlboro C [NTG]	VT	
Duchovnay, Gerold	East Texas S U	TX	
Gaines, Jane	Duke U	NC	
Hammer, Stephanie	UC, Riverside	CA	
Harvey, Elizabeth	Western Ontario	CAN	
Hellwig, Harold	Idaho State U	ID	
Jones, Suzanne	Richmond, U of	VA	
Marx, Steven	Calif. Polytech	CA	

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NAME	INSTITUTION		PREVIOUS AFFIL.
Moi, Toril	Duke U	NC	
Schwab, Martin	UC, Irvine	CA	
Simon, Richard	Calif. Polytech	CA	
Wiseman, Thomas	Southern C of Tech.	GA	
Wong, Kam-ming	Georgia, U of	GA	
	HIRINGS TO TENURE		
Belasco Smith, Susan	Cal SU - L.A.	CA	Allegheny C
Chow, Rey	UC, Irvine	CA	Minnesota, U of
Thiong'o, Ngugi wa	New York U	NY	Yale U

DRAMA/DANCE/FILM

	TENURINGS		
Abrams, Gail	Scripps C	CA	
Adams, Michael	San Jose State U	CA	
Archer, Richard	Cornell U	NY	
Ayers, Steve	Western Carolina	NC	
Bennefoux, Pierre	Indiana, Blmngtn	IN	
Button-Eaton, Jeanne	Tulane U	LA	
Caterisano, Margaret .	Furman U	SC	
Chesley, Marie	Oregon State U	OR	
Cunningham, William	Salem State C	MA	
Dienstfrey, Sherri	Idaho State U	ID	
Donahue, Thomas	Catholic U Amer	DC	
Doty, Alexander	Lehigh U	PA	
Dreher, Ann	SCarolina, Colmbia	SC	
Eppel ['93], David	Williams C	MA	
Friedberg, Anne	UC, Irvine	CA	
Fusillo, Lisa	Nebraska, Lincoln	NE	
Garvey, Sheila	Southern CT SU	CT	
Grant, Gary	Bucknell U	PA	
Gratch, Susan	Occidental C	CA	
Hall, Delbert	E Tennessee S U	TN	
Hallquist, Jon	Vanderbilt U	TN	
Hallquist, Terryl	Vanderbilt U	TN	
Hatfield, James	Texas, Tyler	TX	
Hebert, Mitchell	Maryland, CollPk	MD	
Herman, Richard	Centrl Missouri S	MO	
Holby, Dana	Marlboro C [NTG]	VT	
Holliday, Victor	Northern Michigan	MI	
Kahn, David	San Jose State U	CA	
Kaufman, Rhoda	Cal SU -Haywrd	CA	
Kelly, Susan	Texas A&M U	TX	
Layne, William	Morehead State	KY	
Li Chang, Shih-Ming	Wittenberg U	OH	
Louise, Dorothy	Franklin&Marshall	PA	
Macie, Thomas	NCarolina, Wimngtn	NC	
Magruder, Ella	Sweet Briar College	VA	
Magruder, Mark	Sweet Briar College	VA	
Manifold, Gay	Wesleyan U	CT	
Marchetti, Gina	Maryland, CollPk	MD	
McCulloch, Linda	Frostburg State	MD	
McFadden, Dale	Indiana, Blmngtn	IN	
McGriff, Heywood	Texas, Austin	TX	
Mulvaney, Jayne	SCarolina, Colmbia	SC	
Novak, Elizabeth	UC, Irvine	CA	
Panttaja, Dean	Idaho, U of	ID	
Parks, Sheri	Maryland, CollPk	MD	
Patrick, Kathleen	Emerson C	MA	
Perry, Margaret	Cal SU -SBrnrdno	CA	
Picinich, Susan	Southern Maine	ME	
Pruitt, John	Bard C	NY	
Raun, Patricia	Virginia Poly	VA	
Reimer, Treva	Central U of Iowa	IA	
Robinson, Kenneth	Vassar C	NY	
Rose, Susan	UC, Riverside	CA	

NAME	INSTITUTION		PREVIOUS AFFIL.
Selman, J.	Alberta, U of	CAN	
Shakespeare, Robert	Indiana, Blmngtn	IN	
Thorn, George	Virginia Poly	VA	
Warner, Richard P.	Virginia, U of	VA	
Wiggins, Al	Western Carolina	NC	
Wolverton, Susan	Coe C	IA	
	HIRINGS TO TENURE		
Beck, Jill	Connecticut C	CT	CUNY
Levy, Jacques	Colgate U	NY	N/A
Manning, Thomas	Wiscnsn, Oshksh	WI	Miami, Oxford
Pollack, Rhoda-Gale	Kentucky, U of	KY	Wichita, U of
Schwartz, Peggy	MassU of, Amherst	MA	Hampshire C
Totten, Cynthia	Eckerd C	FL	E New Mexico U
Weimann, Robert	UC, Irvine	CA	Harvard U

ECONOMICS

	TENURINGS		
Abdullah, Dewan	East Michigan U	MI	
Afrasiabi, A. Behrooz	Allegheny C	PA	
Amott, Teresa	Bucknell U	PA	
Anderson, Simon P.	Virginia, U of	VA	
Anderton, Charles	Holy Cross, C of	MA	
Andreoni, James	Wiscnsn, Madison	WI	
Andrews, Marcellus	Wellesley C	MA	
Bakkal, Ilter	Central U of Iowa	IA	
Baum, Sandra	Skidmore C	NY	
Beckman, Mary	Latayette C	PA	
Berliant, Marcus	Rochester, U of	NY	
Biewener, Carole	Simmons C	MA	
Boyd, Sylvia	Hope C	MI	
Brownstone, David	UC, Irvine	CA	
Burdekin, Richard	Claremont McKenna	CA	
Butler, Michael	Texas Christian U	TX	
Carlin, Paul	Indiana-Purdue, Ind	IN	
Chakrabarti, Subir	Indiana-Purdue, Ind	IN	
Cohen, Wesley	Carnegie Mellon	PA	
Connelly, Rachel	Bowdoin C	ME	
Cray, Randy	Wiscnsn, StevensPt	WI	
Davis, Barbara	Centenary C	LA	
DeCoster, Gregory	Bowdoin C	ME	
Diba, Bezad	Georgetown U	DC	
Dibold, Francis	Penn, U of	PA	
Dua, Pami	Connecticut, U of	CT	
Edwards, John	Tulane U	LA	
Elder, Robert	Beloit C	WI	
Estenson, Paul	Gustavus Adolph	MN	
Evensky, Jerry	Syracuse U	NY	
Fuess, Jr., Scott	Nebraska, Lincoln	NE	
Gabel, David J.	CUNY, Queens C	NY	
Gang, Ira	Rutgers, N Bruns	NJ	
Gerber, James	San Diego State	CA	
Grossberg, Adam	Trinity C	CT	
Hakes, David	Missouri, StLouis	MO	
Haller, Hans Herman	Virginia Poly	VA	
Hatfield, Leonard	Virginia Poly	VA	
Hendrix, Lynne	Hope C	MI	
Herrin, William	Pacific, U of	CA	
Hill, Catherine B.	Williams C	MA	
Hoaas, David	Centenary C	LA	
Hoyt, William	Kentucky, U of	KY	
Isenberg, Dorene	Drew U	NJ	
Johnson, Bruce	Centre C	KY	
Johnson, Bruce	Gustavus Adolph	MN	

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NAME	INSTITUTION		PREVIOUS AFFIL.
Kahn, James	Tennessee, Knoxvl	TN	
Kao, Duke	Syracuse U	NY	
Kato, Takao	Colgate U	NY	
Kauffman, Susan	Russell Sage C	NY	
Kerkvliet, Joe	Oregon State U	OR	
Kessler, J. Matthew	Chatham College	PA	
Kim, Sunwoong	Wiscnsn, Milwauk	WI	
Klamer, Arjo	George Washingtn	DC	
Kletzer [`93], Lori	Williams C	MA	
Kolpin, Van	Oregon, U of	OR	
Krueger, Alan	Princeton U	NJ	
Kumar, Vikram	Davidson C	NC	
Lorenz, Edward	Notre Dame, U of	IN	
Mailath, George	Penn, U of	PA	
Mandy, David	Tennessee, Knoxvl	TN	
Mitchell, Thomas	S Illinois, Carbndl	IL	
Mroz, Thomas A.	NCarolina, ChplH	NC	
Mullahy, John	Trinity C	CT	
Murray, Matthew	Tennessee, Knoxvl	TN	
Nye, John	Washington U	MO	
Parke, William R.	NCarolina, ChplH	NC	
Parker, Jeffrey	Reed C	OR	
Parker, Randall	East Carolina U	NC	
Parrish, Joel	Springfield C	MA	
Pepall, Lynn	Tufts U	MA	
Phillips , Robert	George Washingtn	DC	
Pritchett, Jonathan	Tulane U	LA	
Richards, Donald	Indiana State U	IN	
Rios, Roberto	CUNY, Lehman	NY	
Saboori, Farhad	Albright College	PA	
Steinberg, Dan	San Diego State	CA	
Thornborrow, Nancy	Mills C	CA	
Tiffany, Frederick	Wittenberg U	OH	
Wolak, Frank	Stanford U	CA	
Yuhn, Kyhyang	Minnesota, Morris	MN	

HIRINGS TO TENURE

Alexeev, Michael	Indiana, Blmngtn	IN	George Mason U
Azariadis, Costas	UC, Los Angeles	CA	Pennsylvania, U of
Baillie, Richard	Georgetown U	DC	Michigan State U
Bils, Mark	Rochester, U of	NY	Chicago, U of
Bronars, Stephen	Texas, Austin	TX	UC,SntaBarbara
Buffie, Edward	Indiana, Blmngtn	IN	Pennsylvania, U of
Chambers, Donald	Lafayette C	PA	Baltimore, U of
Devereux, Michael	British Columbia	CAN	Queen's (CAN)
Dooley, Michael	UC, SantaCruz	CA	Int Monetary Fnd
Driskill, Robert	Vanderbilt U	TN	Ohio State U
Greenwood, Jeremy	Rochester, U of	NY	WOntario (CAN)
Hochman, Harold	Lafayette C	PA	Baruch C
Kehoe, Patrick	Penn, U of	PA	Minnesota, U of
Kennan, John	Wiscnsn, Madison	WI	Iowa, U
Kletzer, Kenneth	UC, SantaCruz	CA	Yale U
Rogoff, Kenneth	Princeton U	NJ	UC, Berkeley
Rustichini, Aldo	New York U	NY	Northwestern U
Sloan, Frank	Duke U	NC	Vanderbilt U
Sullivan, Arthur	Oregon State U	OR	UC, Davis
Thistle, Paul	Western Michigan	MI	Alabama, U of
Wolpin, Kenneth	New York U	NY	Minnesota, U of

ENGLISH

TENURINGS

Aasand, Hardin	Dickinson State	ND
Adams, Richard	Cal SU-Sacrmnto	CA
Adamson, Douglas	Arizona, Tucson	AZ
Alcorn, Marshall	George Washingtn	DC

NAME	INSTITUTION		PREVIOUS AFFIL.
Allen, Jo	East Carolina U	NC	
Allister, Mark	Saint Olaf C	MN	
Alwes, Karla	SUNY, Cortland	NY	
Anderson, Douglas	Georgia, U of	GA	
Andriano, Joseph	SW Louisiana	LA	
Apthorp, Elaine	San Jose State U	CA	
Avi-ram, Amitai	SCarolina, Colmbia	SC	
Baker, Peter	Towson State U	MD	
Barabas, Christine	Northern Ill. U	IL	
Barresi, Dorothy	Cal SU - Northrdg	CA	
Barrett, Eileen	Cal SU -Haywrd	CA	
Bartine, David	SUNY, Binghmtn	NY	
Bartolomeo, Joseph	MassU of, Amherst	MA	
Baswell, Christopher	Barnard C	NY	
Beck, Terrell	Wiscnsn, LaCross	WI	
Behn, Robin	Alabama, Tscls a	AL	
Belton, John	Rutgers, N Bruns	NJ	
Bensel-Meyers, L.	Tennessee, Knoxvl	TN	
Berg, Temma	Gettysburg C	PA	
Berry, Ellen	Bowling Green S	OH	
Birchak, Beatrice	Houston, Downtn	TX	
Blake, S.J., Richard	Le Moyne C	NY	
Blockley, Mary	Texas, Austin	TX	
Blount, Marcellus	Columbia U	NY	
Boehrer, Bruce	Florida State U	FL	
Boisseau, Michelle	Morehead State	KY	
Booth, Alison	Virginia, U of	VA	
Bowers, R.	Alberta, U of	CAN	
Boyd, Blanche	Connecticut C	CT	
Brown, Lee	Utah, U of	UT	
Brown, Linda	Guilford C	NC	
Brown, Judith	British Columbia	CAN	
Bryan, Sharon	Memphis State U	TN	
Burt, Richard	MassU of, Amherst	MA	
Bywaters, David	Northern Ill. U	IL	
Calloway, Cahterine	Arkansas St U	AR	
Carter, Michael	North Carolina S	NC	
Cashdan, Sonya	E Tennessee S U	TN	
Chaden, Caryn	De Paul U	IL	
Charney , Davida	PennsylvaniaState	PA	
Cherewatuk, Karen	Saint Olaf C	MN	
Childs, Donald	Ottawa, U of	CAN	
Church, Joseph	SUNY, Binghmtn	NY	
Clark, David L.	McMaster U	CAN	
Clark, Kevin	Calif. Polytech	CA	
Coakley, Jean	Miami U, Oxford	OH	
Cobham-Sander, R.	Amherst C	MA	
Cohen, Philip G.	Texas, Arlington	TX	
Coleman, Douglas	Toledo, U of	OH	
Colquitt, Claire	San Diego State	CA	
Cooper, Jan	Oberlin C	OH	
Coyle, Michael	Colgate U	NY	
Craig, Gladys	Russell Sage C	NY	
Crane, Mary	Boston C	MA	
Cullen, Robert	San Jose State U	CA	
Cummings, Sarah	Saint Michael's C	VT	
Daly, Brenda	Iowa State U	IA	
Daugherty, Tracy	Oregon State U	OR	
Deis, Elizabeth	Hampden-Sydney	VA	
Desmond, Marilynn	SUNY, Binghmtn	NY	
Diamond, Betty	Wiscnsn, Whitewtr	WI	
Diepeveen, Leonard	Dalhousie U	CAN	
DiPaolo, Marianna	Utah, U of	UT	
Doan, Laura	SUNY, Genesco	NY	
Dobyns, Ann	John Carroll U	OH	
Dobyns, Stephen	Syracuse U	NY	
Dolezal, Frederick	Georgia, U of	GA	
Donahue, Patricia	Lafayette C	PA	
DuCille, Ann	Wesleyan U	CT	

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NAME	INSTITUTION	PREVIOUS AFFIL.
Duncan, Edwin	Lamar U	TX
Dunn, Leslie	Vassar C	NY
Durst, Russel	Cincinnati, U of	OH
Duvall, John	Memphis State U	TN
Eddy, Gary	Winona State U	MN
Eggington, William	Brigham Young U	UT
Emerson, Sheila	Tufts U	MA
Fick, Tom	SE Louisiana U	LA
Fort, Charles	Southern CT SU	CT
Foster , Thomas	Michigan, Flint	MI
Frye, Lowell	Hampden-Sydney	VA
Garner, Stanton	Tennessee, Knoxvl	TN
Gelpi, Barbara	Stanford U	CA
Gertz, Sun Hee Kim	Clark U	MA
Gillam, Alice	Wiscnsn, Milwauk	WI
Gillin, Edward	SUNY, Geneseo	NY
Golden, Catherine	Skidmore C	NY
Goodwin, Stephen	George Mason U	VA
Granofsky, Ronald	McMaster U	CAN
Greene, John	SW Louisiana	LA
Greenway, Betty	Youngstown State	OH
Haas, Barbara	Iowa State U	IA
Hahn, Susan	Calif. Lutheran U	CA
Harper, Margaret	Georgia State U	GA
Hart, J.L.	Alberta, U of	CAN
Haviland, Beverly	Vassar C	NY
Hedrick, Elizabeth	Texas, Austin	TX
Henderson, Heather	Mount Holyoke C	MA
Higley, Sarah	Rochester, U of	NY
Hoeveler, Diane	Marquette U	WI
Holstein, Sandra	Southern Oregon	OR
Homan, Sister T.	Benedictine C	KS
Hudson, Harriet	Indiana State U	IN
Hudson, Nicholas	British Columbia	CAN
Inboden, Robin	Wittenberg U	OH
Johnson, Donna	Arizona, Tucson	AZ
Johstoneaux, R.	Brigham Young U	UT
Joslin, Katherine	Western Michigan	MI
Kiebuzinska, C.	Virginia Poly	VA
Klemp, Paul J.	Wiscnsn, Oshksh	WI
Kolmar, Wendy	Drew U	NJ
Kraft, Elizabeth	Georgia, U of	GA
Krueger, Christine	Marquette U	WI
Landon, Lana H.	Bethany C	WV
Langbauer, Laurie	Swarthmore C	PA
Lauterbach, Ann	CUNY, City C	NY
LeBlanc, Paul	Springfield C	MA
Lensink, Judy	Arizona, Tucson	AZ
Lillywhite, Harvey	Towson State U	MD
Lloyd, Margaret	Springfield C	MA
Long, Ada	Alabama, Birmng	AL
Lovell, Jonathan	San Jose State U	CA
Lowe III, John	LSU, BatonRouge	LA
Luria-Sukenick, Lynn	San Diego State	CA
Lutz, Thomas	Iowa, U of	IA
Macomber, Megan	Southern CT SU	CT
Mahin, Linda	Towson State U	MD
Mahoney, Marykay	Merrimack C	MA
Manganaro, Marc	Rutgers, N Bruns	NJ
Marsden, Jean	Connecticut, U of	CT
Marshall, Frederick	Cal SU-Sacrmnto	CA
Martin, Valerie	MassU of, Amherst	MA
Mason, Theodore	Kenyon C	OH
McGovern, Barbara	Ohio State	OH
McWhirter, David	Texas A&M U	TX
Mesher, David	San Jose State U	CA
Metcalfe, Duncan	Utah, U of	UT
Miller, Keith D.	Arizona State U	AZ
Millier, Brett	Middlebury C	VT
Miner, Valerie J.	Arizona State U	AZ
Mobley, Marilyn	George Mason U	VA
Moddelmog, Debra	Ohio State	OH
Moon, Michael	Duke U	NC
Moore, Geneva	Wiscnsn, Whitewtr	WI
Mordaunt, Owen	Nebraska, Omaha	NE
Morrison, Paul	Brandeis U	MA
Mulford, Carla	PennsylvaniaState	PA
Murphy, Michael	Texas, Tyler	TX
Nehring, Neil	Texas, Austin	TX
Nelson, Elizabeth	Saint Peter's C	NJ
Nelson, Dana	LSU, BatonRouge	LA
Neverow-Turk, Vara	Southern CT SU	CT
Newbold, Webster	Ball State U	IN
Nielson, Aldon	San Jose State U	CA
Nygren, Scott	Florida, U of	FL
O'Neale, Sondra	Wiscnsn, LaCross	WI
Olsen, Lance	Idaho, U of	ID
Parthasarathy, R.	Skidmore C	NY
Pearce, Sandra	Moorhead State	MN
Pettis, Joyce	North Carolina S	NC
Platizky, Roger	Austin C	TX
Plunkett, Kevin	Merrimack C	MA
Pribek, Thomas	Wiscnsn, LaCross	WI
Prinz, Jessica	Ohio State	OH
Pula, Judith J.	Frostburg State	MD
Quinlan, Kieran	Alabama, Birmng	AL
Quintero, Ruben	Cal SU - L.A.	CA
Raymond, Clarinda	Towson State U	MD
Readings, William	Syracuse U	NY
Reese, Steven	Youngstown State	OH
Reesman, Jeanne	Texas, San Anton	TX
Reimer, S.R.	Alberta, U of	CAN
Rentz, Kathryn	Cincinnati, U of	OH
Richardson, Alan	Boston C	MA
Ridley, Chauncey	Cal SU-Sacrmnto	CA
Rodcliffe, Evan	Villanova U	PA
Roney, Lois	Saint Cloud State	MN
Rosso, Anthony	Southern CT SU	CT
Rothenberg, Molly	Tulane U	LA
Runzo, Sandy	Denison U	OH
Sadlek, Gregory	Nebraska, Omaha	NE
Samuels, Shirley	Cornell U	NY
Samuels, Wilfred	Utah, U of	UT
Sandock, Mollie	Valparaiso U	IN
Sandor, Majorie	Florida, U of	FL
Savage, Anne	McMaster U	CAN
Schor, Hilary	S California, U of	CA
Schrag, Sonja	Wiscnsn, LaCross	WI
Schramer, James	Youngstown State	OH
Schuller, Malini	Florida, U of	FL
Scott, Joanna	Rochester, U of	NY
Shapiro, James	Columbia U	NY
Sharpe, William	Barnard C	NY
Shea, Thomas	Connecticut, U of	CT
Sherwood, Frances	Indiana, S. Bend	IN
Shields, David	Washington, U of	WA
Shutt, Timothy	Kenyon C	OH
Sleigh, Thomas	Dartmouth C	NH
Smith, Arthur	Tennessee, Knoxvl	TN
Smith, Martha N.	Maryland, CollPk	MD
Smith, Julie	Wiscnsn, Whitewtr	WI
Smolinski, Reiner	Georgia State U	GA
Snider, Alvin	Iowa, U of	IA
Soldofsky, Alan	San Jose State U	CA
Soltan, Margaret	George Washingtn	DC
Sondergard, Sid	St Lawrence U	NY
Spencer, Jenny	MassU of, Amherst	MA
Spikes, Michael	Arkansas St U	AR

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NAME	INSTITUTION	PREVIOUS AFFIL.
Straub, Richard	Florida State U	FL
Straub, Kristina	Carnegie Mellon	PA
Stroik, Thomas	Morehead State	KY
Strokesbury, Leon	Georgia State U	GA
Stuprich, Michael	Ithaca C	NY
Suleri, Sara	Yale U	CT
Sutphin, Christine A.	Central Washington U	WA
Sweeney, Susan E.	Holy Cross, C of	MA
Swick, Marly	Nebraska, Lincoln	NE
Thomas, Joyce	Tennessee, Knoxvl	TN
Tifft, Stephen	Williams C	MA
Torres, Hector	New Mexico, U of	NM
Tracy, Susan	Hampshire C [NTG]	MA
Ulman, Howard L.	Ohio State	OH
Upton, Lee	Lafayette C	PA
Wah, Fred	Calgary, U of	CAN
Walmsley, Peter	McMaster U	CAN
Warnock, John	Arizona, Tucson	AZ
Weaver, Barbara	Ball State U	IN
Webb, Barbara	CUNY, Hunter C	NY
Werlock, Abby	Saint Olaf C	MN
Whisnant, Jr., James	East Carolina U	NC
White, Eric	UC, SntaBarbara	CA
Wider, Sarah	Colgate U	NY
Wilentz, Gay	East Carolina U	NC
Williamson, J.	Alberta, U of	CAN
Wilson, Raymond	Loras C	IA
Witek, Catherine	Saint Xavier C	IL
Wojciehowski, Dolora	Texas, Austin	TX
Woodmansee, Martha	Case Westrn Res	OH
Wright, Charles	Illinois, Urbana	IL
Young, James	MassU of, Amherst	MA
Zehr, Janet	Salem C	NC
Zeni, Jane	Missouri, StLouis	MO
Zwarg, Christina	Haverford C	PA
HIRINGS TO TENURE		
Baker, Peter	Virginia, U of	VA Emory U
Blount, Marcellus	Rutgers, N Bruns	NJ Columbia U
Candelaria, Cordelia	Arizona State U	AZ Colorado, Bouldr
Dayan, Joan	Arizona, Tucson	AZ CUNY, Queens C
Dimock, Wai Chee	Brandeis U	MA UC, SanDiego
Duban, James	North Texas, U of	TX Texas, Austin
Everett, Percival	UC, Riverside	CA Notre Dame, U of
Grossman, Judith	UC, Irvine	CA Warren Wilson C
Harris, Susan	PennsylvaniaState	PA CUNY, Queens C
Harris , William	PennsylvaniaState	PA SUNY, StonyBrk
Hayles, N. Katherine	UC, Los Angeles	CA Iowa, U of
Horowitz, Floyd	CUNY, Hunter C	NY Kansas, U of
Jehlen, Myra	Rutgers, N Bruns	NJ Penn, U of
Lewis, Larry	Virginia Cmnwlth	VA Utah, U of
Loomba, Ania	Tulsa, U of	OK New Delhi (IND)
Marsden, Michael	Northern Michigan	MI Bowling Green S
O'Donnell, Patrick	Purdue U	IN W. Virgina U
O'Keeffe, Katherine	Notre Dame, U of	IN Texas A&M
Palumbo, Donald	East Carolina U	NC Shippensburg U
Rabaté, Jean Michel	Penn, U of	PA Burgundy (FRN)
Ramchand, Kenneth	Colgate U	NY West Indies, U of
Robinson, Marilynne	Iowa, U of	IA Iowa, U of
Royster, Jacqueline	Ohio State	OH Spelman C
Salamon, Linda B.	George Washingtn	DC Washington U
Segal, Lore	Ohio State	OH Illinois, Chicago
Sundquist, Eric	Vanderbilt U	TN UC, Los Angeles
Wofford, Susanne L.	Wisensn, Madison	WI Yale U

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NAME	INSTITUTION	PREVIOUS AFFIL.
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Bednar, John C.	Clemson U	SC
Bini, Daniela	Texas, Austin	TX
Blum, Antoinette	CUNY, Lehman	NY
Boucquey, Thierry	Scripps C	CA
Bourg, Myriam	Webster U [NTG]	MO
Bracher, Nathan	Texas A&M U	TX
Briere, Eloise	SUNY, Albany	NY
Dansereau, Diane	Colorado, Denver	CO
Deneys-Tunney, A.	New York U	NY
Dock, Stephen	East Carolina U	NC
Duquette, Lise	Ottawa, U of	CAN
Duvick, Randa	Valparaiso U	IN
Engleking, Tama	Cleveland State	OH
Falvo, Joseph	Maryland, CollPk	MD
Gadjigo, Samba	Mount Holyoke C	MA
Harrington, Karen	E Tennessee S U	TN
Harrison, Robert	Stanford U	CA
Holland, Eugene	Ohio State	OH
Jewell, Keala	Dartmouth C	NH
Keller, Barbara	Capital U	OH
Kelly, Alton Devan	Kansas, U of	KS
Larrier, Renee	Rutgers, N Bruns	NJ
MacArthur, E.	UC, SntaBarbara	CA
Mark, Vera	PennsylvaniaState	PA
Masciandaro, F.	Connecticut, U of	CT
Matteo, Sante	Miami U, Oxford	OH
McLucas, John	Towson State U	MD
Nesci, Catherine	UC, SntaBarbara	CA
Norrell, Renee	Birmingham Sthrn	AL
O'Neill, Kevin	Colorado, Denver	CO
Parker, Deborah	Virginia, U of	VA
Putnam, Walter	New Mexico, U of	NM
Randall, Marilyn	Western Ontario	CAN
Rosa, George	Lafayette C	PA
Running-Johnson,C.	Western Michigan	MI
Secor, John	Morehead State	KY
Shephard, Laurie	Boston C	MA
Sherberg, Michael	Washington U	MO
Springer, Carolyn	Stanford U	CA
Sullivan, Françoise	Bowdoin C	ME
Szmurlo, Karyna	Clemson U	SC
Toumayan, Alain	Notre Dame, U of	IN
Vandendorpe, C.	Ottawa, U of	CAN
Vanpee, Janie	Smith C	MA
Viegnes, Michel	Indiana, Blmngtn	IN
Waller, Margaret	Pomona C	CA
Walters, Lori	Florida State U	FL
Westphal, Patricia	Central U of Iowa	IA
Wetsel, William D.	Arizona State U	AZ
Wood, Philip	Rice U	TX
HIRINGS TO TENURE		
Barolini, T.	Columbia U	NY New York U
Braider, C.	Colorado, Bouldr	CO Harvard U
Bondanella, Julia	Indiana, Blmngtn	IN N/A
Condé, Maryse	Maryland, CollPk	MD UC, Berkeley
Enders, Jody	UC, SntaBarbara	CA Illinois, U of
Freccero, John	New York U	NY Stanford U
Huet, Marie-Hélène	Virginia, U of	VA Amherst C
Leuwers, Daniel	Vanderbilt U	TN R.deTours (FR)
Mignolo, Walter	Duke U	NC Michigan, U of
Nichols, Stephen	Johns Hopkins U	MD Penn, U of
Olivier, Louis	Grand Valley SU	MI Illinois State U
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